

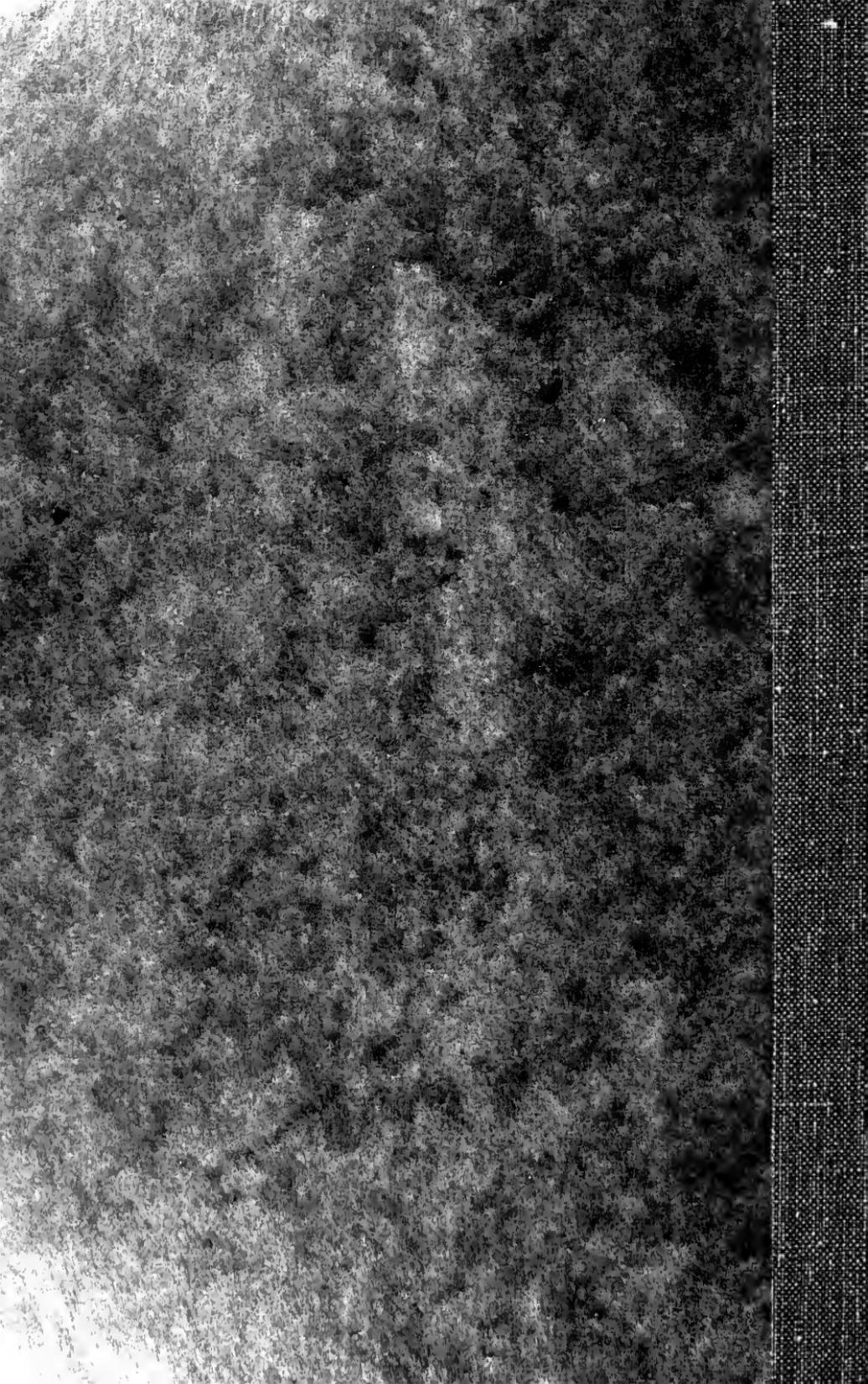
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On the
Middle English Metrical Romance
of
EMARE.

Inaugural-Dissertation
zur Erlangung der Doktorwürde
der hohen philosophischen Fakultät
der Königl. Christian-Albrechts-Universität zu Kiel

vorgelegt von

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Introduction.

The folk-tale of which *Emare* is a literary version is told to this day in various forms among the peasantry throughout the length and breadth of Europe.¹ Its appearance fully developed in the 12th century as a part of the *Vita Offic Primi*, where it forms a heroic tradition stamped with the genuine Teutonic spirit, shows that it is not to be classed with the numerous *märchen* which Crusaders and Mongol hordes are believed to have introduced into Europe. The local distribution of the tale points also to the conclusion that it is indigenous in the West. More than forty popular versions have been collected by R. Köhler and H. Suchier, all of which, with five exceptions, are European. They follow three main types, which may be roughly located among (A) the Teutons, (B) the S. Europeans, and (C) the Slavs. These *märchen* appear in the main to be independent of the literary versions, and in many cases display apparently mythical traits, and other marks of great age. The literary versions, which are very numerous, may be all traced to a common Anglian source, and form what has been called the Constance saga,

¹) The views expressed in this introduction with regard to the history of the Constance saga are the result of investigations which are not printed in this dissertation, but which I hope to have an opportunity of publishing elsewhere. I am mainly indebted to the researches of Prof. Suchier in Paul & Braune's *Beiträge* IV, pp. 512—521, *Über die Sage von Offa und Thrytho*, and in the introduction to *Oeuvres poétiques de . . . Beaumanoir*, I, pp. XXIII—LXXX, CLIX f.

from the heroine's name in one of the best known variants, Tr.¹ This saga resembles the Teutonic type of the *märchen* most, and the Slavonic type least. It may in fact be regarded as a local version of A.

The primitive form of the saga may be reconstructed by a careful comparison of the versions. In barest outline it was probably much as follows. A prince whose wife is dead desires to marry his daughter. On her refusal, her hands are cut off, and she flees with treasure to a foreign land. A young king hunting in a forest finds her, and marries her. During his absence in the wars she bears him a son (or two children). A traitor (generally her mother-in-law) forges a letter to the husband saying that the queen has borne a monster, and also, seeing that this produces no effect, forges a reply ordering the mother and child to be exposed or burnt. They are banished (in many versions, put in the sea), and protected in their exile by a stranger. The queen's hands are restored. The husband on his return discovers the treachery, and burns the traitor. He ultimately rejoins his lost family. (Afterwards the heroine is reconciled to her repentant father).

It is clear, as Suchier remarks, that the first part of the tale is identical with the wide-spread *märchen* of *Catskin* (*Allerleirauh*, *Peau d'âne*), and the second part with that of *The Persecuted Wife* (*Dolopathos* No. 7, *Swan-Knight*, 1st part. This *märchen* is a form of *Genoveva*). Whether these two tales were originally conjoined or separate is not easy to determine.

The tale has been interpreted in various ways as a nature myth. The heroine, according to one theory, is a chthonic spirit, who descends on the approach of winter into the underworld, and rises arrayed in new splendour in the spring. The death of the mother, who can only be succeeded by her equally beautiful daughter; the latter's alternations of ugliness and dazzling beauty; her imprisonment in a boat, a chest, a cave, or a hollow tree; her appearance now in skins and now in a brilliant robe; the loss and recovery of her hands and of her children; these

¹. For this and other abbreviations see the list of literary versions on pp. 48-50.

and other incidents have been held to betoken the death of vegetation in the winter, and its new birth in the spring through the genial warmth of the sun.¹ The husband who finds her while hunting in the wood is according to this view the Wild Hunter of Teutonic mythology, whose marriage with the Wood Woman was celebrated in the May Day festival.²

Be this as it may, the heroine has many of the attributes of a Valkyrie, or of a swan-maiden, and recalls now Brunhild, now Bertha of the big foot, now the Frau Holle of German tradition. In *OfI*, the oldest version, she is identified with the mythical wife of Offa of Angeln, Thrytho, who was undoubtedly a Valkyrie. Whether the two sagas were originally the same is not clear, but they were certainly identified at an early period.

The Constance saga, as has been said above, was an Anglian form of a Teutonic folk-tale. As constantly happens, the floating story was attached to historical events which had impressed the popular imagination, and thus the way was prepared for its literary development. At least two historic houses were associated by the insular Angles with the folk-tale, the Mercian and the Northumbrian royal families. The singular confusion between the mythical Offa and Thrytho and the historical Offa and Cyne-thryth of Mercia was probably intentional. Of this confusion there are perhaps traces in *OfI* and its group,³ as well as in *Beowulf* and *Vita Offici Secundi*. It would appear that political events gave point to a satirical comparison between Cynethryth and her mythical namesake.

Among the Northumbrian Angles, the saga was attached to King Ælle. His queen, it is said, had been expelled, and had sought refuge in a foreign court with her infant son, who was

¹) See W. Müller: *Die Sage vom Schwannritter* in *Germania* I, p. 418 ff.; Wesselofsky: *Re di Dacia*, p. XXVIII ff.; Bruèyre: *Contes pop. de la Grande Bretagne*, p. 39; E. H. Meyer: *Germanische Mythologie*, p. 280 ff.

²) In *MB* a Count *Mai* of *May-land*, where it is always spring, marries *Beafloer*. He is disfigured and mad during his wife's absence. They are reunited in May. Here the unlettered S. German poet, although in the main following the literary saga, has obviously connected it with the festival of the May Count and his wife.

³) The evidence is too lengthy to be summarised here.

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Among the Northumbrian Angles, the saga was attached to King Elle. His queen, it is said, had been expelled, and had sought refuge in a foreign court with her infant son, who was

¹) See W. Müller: *Die Sage vom Schwänenritter* in *Germania* I, p. 418 ff.; Wesselsky: *Re di Dacia*, p. XXVIII ff.; Bruère: *Contes pop. de la Grande Bretagne*, p. 39; E. H. Meyer: *Germanische Mythologie*, p. 280 ff.

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afterwards to become a national hero, S. Eadwine. He seems to have become the central figure of epic songs. After the Norman conquest the subject was adopted by Anglo-Norman writers. Some unknown chronicler or *jongleur*, who probably wrote in Touraine in the second half of the twelfth century, gave the saga a half-learned shape, and made Elle's queen the daughter of a Byzantine Emperor. It is from this lost work (ð) that *Emare*, Trivet's version, Chaucer's *Man of Lawes Tale*, and other important forms of the saga are derived. Another writer (k) transferred the father's court to Hungary. A third, (z, the source of Pec, Ys, Bu, &c) in the fourteenth century, introduced a political element, and made use of the saga to support the English claim on the French crown. And thus the story changed in accordance with the tastes and ideas of each age and country. We find it in England, France, Germany, Italy, Spain, Scandinavia,¹ Greece,² and Russia,² in almost every possible literary form. It finds a place in chronicles, either metrical (En) or in prose (OfI, Tr, Vi). It is most commonly told in its most appropriate form of a metrical romance (MB, HC, Mk, Ml, Ol, Em, Chauc.) It is incorporated in a *chanson de geste* (*Herpin de Bourges*), and in a didactic poem (*Confessio Amantis*). When the metrical romance went out of fashion, the tale was repeated in prose, as a 'history' (Ys, KR, Fa, Co, Wauquelin's HC and his Mk) or *novella* (Pec, Da, Pen). It was adopted by the Church as a legend (VM), and forms the subject of miracle-plays (dramatized Mk, *Santa Uliva*, *Stella*). It survives to our own day on the popular stage of Italy (*Maggio di S. Uliva regina di Castiglia*), and is perhaps still printed in French and German chapbooks.

For all its former popularity, the story has not stood the test of time. In addition to the primitive savagery and crude supernaturalism which offend and startle the modern reader, the

¹ In the Swedish version of HC, printed by Bäckström: *Swenska Folkböcker*, Stockholm 1845, IV, p. 184 ff.

² Greek and Russian versions of VM are mentioned by Suchier: *Keum*, I, pp. 1, 11.

narrative suffers from structural defects. There is too much similarity between the two exposures of the heroine, and again between the two recognitions. And to the modern mind the knot is cut unfairly by 'the long arm of coincidence'. The solution is however fully in accordance with the leading idea of the tale in its medieval form. Faith and patience are rewarded by God's overruling providence.

"She was dryuen toward Rome,
 Thorow þe grace of God yn trone,
 That all þyng may fulfyllen."¹

It is instructive to observe the profound ethical change which the development of the saga produces in the heroine. As in the case of S. Gertrude, we witness the conversion of a Valkyrie to a Catholic Saint.² Thrytho and Constance are both chaste maidens and submissive wives; they are both lofty — even exaggerated — ideals of Teutonic womanhood. But the one, with her haughty scorn of wooers, and her swift murderous vengeance, is the noble heathen; the other, though, as in *Tr*, she can slay an assailant of her honour, is the Christian woman, glorified by patience, longsuffering and faith. It is perhaps even more in her character than in her adventures that the secret of her medieval popularity lies. This spirit of womanly loyalty and self-respect is nowhere more happily exemplified than in the artless German rimes of Hans von Büchel.

It must be admitted that in most versions there is much that is superficial and external in the ethical treatment of the story. The moral sense of some of the writers seems scarcely deeper than that of the king's advisers in *En*, who told him that his unspeakable design was blameless as soon as the Pope had given his assent.

"Die herren begunden alle jehen:
 'Sô möht ez wol mit reht geschehen:
 Sît ez der bābst erlobet hāt,
 Sô wær ez ân missetāt.'" *En* 26765—8.

¹) *Emare* 679 ff.

²) *Santa Uliva*,

For the possibility of reconciliation,¹ still more of a demonstration of affection, even after seven years' interval and full penance and absolution, is an amazing idea. One has only to think of a similar situation in modern literature — in *The Centi* — to realise the gulf that separates us from the Middle Ages. It may be urged in extenuation that the magic robe acts upon the beholder like an irresistible love-charm, and destroys all moral sanctions, much as in *Tristram*. This appears to be the case, though it is never clearly stated, and is perhaps nowhere more plainly hinted than in *Emarc* (cf. p. 37 ff.). A real poet might have deepened the tragic gloom by developing this fatalistic idea.

Another striking opportunity is missed by the writers who tell the story. The husband returns home after a long absence, and discovers his mother's guilt. He slays her, and, like a second Orestes, is driven by remorse to seek peace by a pilgrimage. But, except in MB (col. 173 ff.), little or nothing is told us of his mental agony. In some cases even the penance is omitted.

As might be expected, the fantastic, childish, and horrible features of the old folk-tale are gradually modified in the course of its literary development. Traces enough remain of naïve savagery, especially in the older versions, such as HC, Mk, En, and in the popular tales Ol and Pen; e. g. when the heroine causes her hands to be cut off and presented to her father in a silver dish, when she is shut up in a barrel or box, when her friends burn another woman and child to save her and her son from the stake, when she drifts for five years (Tr), when the vessel is wafted without sails up the Tiber to Rome, or when the enraged husband burns or immures his own mother. *Emarc* deserves to be classed among the more humanised and refined of the versions.²

Three of the later versions, viz. Tr (followed by Chaucer and Gower), Pec and VM, including two (Tr, VM) of ecclesiastical origin, have substituted a less offensive form of persecution for that attributed by the tale to the father. The mutilation of the heroine, and her subsequent miraculous restoration, universal in

¹ It is omitted by OlI, MI and Ys.

² So e. g. in Em, as in Ys, the guilty mother is excused the death-penalty, which is commuted to exile and confiscation.

the *märchen*, are omitted by half the versions of the saga (viz. δ). Where the tale attains to its highest development, violence, both of a natural and supernatural order, is replaced by the play of deeper forces, such as the mystic love-charm of the robe which lends the heroine an unearthly beauty, the Providence which brings joy out of misery, and the secret sympathy which stirs the father's heart when he sees his unknown son. This is notably the case with *Emare*.

The Italian and Spanish forms of the saga do not as a rule palliate the horrors of the original. The *Rappresentazione di Santa Uliva* (a form of Ol), which is as ghastly as any version, is nevertheless in its lofty passion an admirable example of the medieval drama. In Pec on the other hand there is little of the old crudity, but much easy grace and vivacity, and a more modern tone, perhaps, than in any other version.

The romances of Bütheler and Beaumanoir deserve a passing word. The saga has called forth the German's honest domestic sentiment, and the Frenchman's fondness for psychological analysis.

But among all the versions Chaucer's *Man of Lawes Tale*, with its inimitable tenderness and rich humanity, stands unsurpassed.

Emare suffers greatly by contrast. It stands altogether on a vastly lower grade of art. But the humble efforts of the English romancers and their fellow rimesters, in spite of all their stumbling, slowly changed an uncouth and despised *patois* to a literary tongue, and opened a road for the triumphal march of Chaucer.

THE ROMANCE OF EMARE.

I.

The Manuscript and Edition.

The only known MS. of *Emare* is in the Cotton collection in the British Museum. The reference is *Cotton MSS., Caligula, A II* ff. 71—76¹. The first part of the volume², which is that containing *Emare*, is a paper MS., apparently all written, with trifling exceptions, by the same hand. The last entries in a prose chronicle, which is carried down to the reign of Richard III, seem to be later insertions. Furnivall (*Percy's Fol. MS.* II p. 411) assigns the MS. to the year 1460, but Kaluza (*Libeaus Desconus*, *Altengl. Bibl.*, Bd. 5, Leipz. 1890, p. IX) believes it was written in the second quarter of the 15th century. It consists of a miscellany of prose and verse, including ten metrical romances.

The only edition of *Emare* is that by Joseph Ritson in his *Ancient English Metrical Romances* [sic] 3 vols. 8vo., London 1802. The text is in vol. II. pp. 204—247; original readings, vol. III. p. 222; notes, vol. III. pp. 323—333; glossary, vol. III. pp. 359—435; corrections, vol. III. p. 440; conjectural emendations, vol. III. p. 443.

Kölbinger has published a collation of the MS. in *Englische Studien* XV. p. 247 ff. Many of his corrections are given by Ritson himself in his 3rd vol. pp. 222, 440. Kölbinger's collation agrees almost exactly with my own.

It may be inferred that the MS. text is in a fairly sound condition, as there are scarcely any passages where the rimes or

¹) Ff. 69—74, according to the old numbering.

²) The second part of the volume belongs to the 16th cent., and consists of Carthusian statutes.

sense are defective¹. The not infrequent metrical irregularities are perhaps mostly due to the author. The scribe's spelling shews a mixture of Midland and Southern forms. Among its peculiarities are: —

- (1.) The use of *æ* as a vowel, e. g. *jæll* 107, *træ* 544.
- (2.) The use of *þ* or *th* for *t* or *d*, e. g. *tharæth* = *taust* 58, *þaræþ* 422, *thyll* 502, *sþe* = *syde* 692.
- (3.) The insertion of an inorganic *ʒ* or *gh*, before *t* or *þ*, e. g. *kearæþe* 382, *kygh* = *kyd* 594, *gryght* = *gryd* 597, *fyght* = *fyd* 600.

Scribal Errors.

37	manne	for manne	666	nophe	or norhe
68	he	„ her			for norþe
162	testymoyeth	„ testymonyeth	690	tame	„ tane
202	þe	„ þey	702	shuch	„ such
219	swyde	„ swyde	751	Kodore	„ Kadore
264	þhorne	„ þorne	780	þe	„ þey
287	vn	„ vp	791	wenut	„ went
357	poyñ	„ poynt	792	Lor	„ Lord
363	he	„ her	841	he	„ her
389	trommpus	„ trompus	846	shat	„ shalt or shall
450	de	„ þe	890	whesshen	„ wesshen
529	she	„ he	935	to	„ þo
533	do	„ þo	943	wat	„ was
564	too	„ two	950	wax	„ was
572	seyue	„ serue	989	Λ	„ &
606	delfull	„ delfull ²	1024	syr egramour	
635	blolde	„ blode			for Segramour ³
659	þonge	„ þonge	1034	wene	„ wone

Conjectural Emendations.

95 (long line) *As thykke ar þey sette.*

Also or *ase* for *as* will improve the metre.

¹ Kaluza (*Lib. Desc.* p. XXXIII) remarks that the scribe is “extremely careful” (äußerst sorgfältig).

² See note on this line.

³ Not *syr Segramour*, as Ritson reads. This spoils the metre. Also the title would not be applied to a seven year old child.

136 (long) *And for þey loued hem ryght.*

Read *a-ryȝt*.

271—273 *She moste haue wyth her no spendyng,*

Noþer mete ne drynke,

But shate her yn-to þe se.

Ritson added *givyng* after *drynke*, a conjecture which Kölling considered superfluous. The parallel passage 592 f. has

And lette her haue no spendyng

For no mete ny for drynke.

Here Ritson unnecessarily reads *drynkyng*. In 272 *noþer* for *ne* will correct the rhythm.

In 273 *shate* is obviously corrupt. Ritson reads *shote*, which gives no satisfactory meaning. Lines 271,2 appear to be parenthetic, in which case the verb represented by '*shate*' will be an indic. pret. 3rd sg., coordinated with *lette* and *dede* in ll. 268,9. The context requires such a word as *shove* (shoved). The parallel passage, l. 589, has

And putte her yn-to þe see.

275 (long) *Wyth-oute anker or ore.*

Read *Wyth-uten anker oþer ore.*

542 ff. *The messenger wente on hys way,*

Tyll he come þer as þe kynge laye

And speke wordes swete.

Speke, if original, could only be the pres. subjunct., which would here be awkward and ungrammatical. Probably the original text had *spake*, which the scribe altered through misunderstanding the preterite *come*. Cf. l. 817, where *come* (pret.) rhimes with *trone*.

558 (short) *That hyt cuer so shulde be.*

The line should rime with *woo*, *go*. It may be corrected *That hyt cuer shulde be so*, or better, *That cuer hyt shulde be so*.

608 (long) *He fell downe yn swonyng.*

The metre is improved by reading *sowonyng*, as in 284 (identical line), 551, 645, 780, 935.

1000 *Segramoure he sayde hys stede.*

This is unintelligible. *Stayde* will improve both the sense and the alliteration.

Grammatical Forms.

O. Wilda in his inaugural dissertation, *Über die örtliche Verbreitung der zwölfzeiligen Schweifreimstrophe in England*, Breslau 1887, pp. 26—31, has examined the grammatical forms of *Emare*. For the sake of completeness I give my own investigation, which agrees substantially with Wilda's, but is fuller in some particulars.

The enquiry is necessarily confined almost entirely to the forms fixed by the rimes. A complete tabulation of the sounds is superfluous. Only those forms are mentioned which afford dialectal criteria, or are otherwise remarkable.

Phonology.

Teutonic Vowels. I. Short.

O. E. **a** before an unprotected nasal = (1.) **a**, 292 man : am, 757 name : blame; (2.) **o**, 427 wommon : crystendom.

These forms afford no criterion in the 14th cent. (Köllbing: *Sir Trist.* LXIX, W. Fick: *Zum mc. Gedicht v. d. Perle*, Kiel, 1885, p. 11.)

O. E. **a** before a protected nasal, *O. E.* **aw**. No decisive instances.

O. E. **æ** = (1.) **a**, 61 small : sale, 121 was : Amadas, 289 was : alas, 374 was : face, 391 small : hall, 462 smale : sale, 500 was : place, 557 was : alas, 654 lappes : pappes, 848 palle : halle, (2.) **e**, 221, 893 sēte (*O. E.* *set*): mete, 463 *wes (MS. was): prese.

The form *sete* pret. sg. of *sitte*, is due to the influence of the pret. pl. *seten*. The second example, *Em.* 893, *on his kne dorone he sete*, suggests confusion with the verb *sette*. (Cf. l. 87, and see Luick: *Engl. Lautgeschichte*, 1896 §§ 434, 436.) The pret. sg. *set*, *sete* occurs in various dialects, e. g. *Ipom.* A (N. W. Midland 1769), Chaucer *C. T.*, A. 2075 (= *K. T.* 1217).

Wes is a N. form. *O. E.* *w* fluctuates between *a* and *e* in Northern M. E. texts, so in *Am.* & *Am.* we find *wes* 4 times and *was* twice. Cf. Köllbing's *Am.* & *Am.* p. XXV. This fluctuation probably indicates that *O. E.* *w* was never fully 'backed' to *a* in the N. It retains in fact to this day an intermediate sound. (Cf. Fick: *Perle*, pp. 12, 13.)

O. E. **e**, *i*-umlaut of **a** = (1.) **e**, 84 hende : wende, 445

vnhende : fende, (2.) i, 794 *vnhinde (O. Wilda, p. 29, MS. vnhende) : kynge, brent, judgement (a very doubtful rime).

Wilda cites two N. texts for *vnhinde*, viz. *Eglamour* 1297, and *Arwring of Arthur* XII.

O. E. **ea, eo before ld** = **o**, 249 be-holde (infin.), 252 *sholde (MS. shulde) : golde.

The N. and Kt. forms *a, e*, are absent.

O. E. **y, i-umlaut of u** = (1.) **i**, 333 fulfyllē : styll, 921 kynne : yu, 951 synne : skynne, (2.) **e**, 535 euyll : deuyll.

H. Long.

O. E. **â before a nasal** = **o**, 157 oon : sone (*sunu*), 601 home : sone (*sōna*), 818 foine : trone, 886 anone : sone (*sunu*).

O. E. **â before a mute**. The only two instances are irregular, and have **e**, 77 weddewede (O. E. *wuduwanhād*) : dede (O. E. *dēad*), 525 *cladde (MS. cladde, O. E. *clāpode*) : spedde, bedde, lede (vb. infin.). *Cladde* may be due to O. N. *klēpdi*.

O. E. **â before r** = (1.) **a**, 198 gare¹ : fare, 633 *sare, 636 *mare (MS. sore, more) : spare : (2.) **o**, 412 lore : be-fore, 938 gore : Kadore.

O. E. **â before w** = **a**, 320 *knawe (MS. knowe) : sawe (*sagu*). This form is occasionally S.

O. E. **â final** = **o**, 51 þoo, 54 goo, 60 moo : Abro, 200 also, 202 go, 203 two : Abro.

O. N. **âgr** = **aw**, 322 wawe (*wāgr*), 323 *lawe (*lāgr*, MS. lowe) : sawe (*sagu*).

O. E. **æ before r** (only occurs in *wæron*, *þær*) = (1.) **a**, 204 *pare² (MS. pere) : fare : (2.) **e**, 538 there : beere (O. E. *hæra*), 1002 were : chere : (3.) **o**, 410, 491, 941 wore : Kadore, 509, 937 þore : Kadore, (4.) **a** or **o**, 325, 673 þore : þore.

The forms *wore*, *þore* occur chiefly in the N. Midlands, and are more characteristic of the E. than the W. In other dialects they are rare. Examples of *wore*, *worn* are *Am. & Am.*

¹ In l. 198 Stratmann (*Dict.*) explains *gare* as = O. E. *gearwe* (*gear*). As however the phrase *godely vnthur gare* in l. 198 is a variation of the common formula *godely vnthur gore* which occur sin l. 938, I prefer to explain *gare* as a N. form of *gore* (O. E. *gāra*). So Mätzner: *Wörterbuch*.

² According to G. L. Morrill (*Spec. Gy de Harcewyke*, E. E. T. S. p. cli.) this word (and presumably *thore*) represents O. E. *thāra* or *thara*. Sievers: *Ags. Gram.* § 321, Ann. 2).

(N. E. Midl.) 23, 1437, 2034, *Guy of Warwick* (Auchinleck MS., E. Midl.) 7490, 8187, 9981, *Lib. Desc.* (S. E. Midl. or S. E.) 434, 1021, 1365, *King of Tars* (N. Midl.) 249, *Erl of Tolous* (N. E. Midl.) 771, *Genesis & Exodus* (E. Midl.) 2380, *Pearl* (N. W. Midl.) 232, *Ipom. A* (N. W. Midl.) 2842.

Examples of *fore* are *Lib. Desc.* 661, 2071, *K. of Tars* 420, 758, *Erl of Tolous* 777, 787, *Gaywayne* (N. W. Midl.) 667, 2356, *Beres* (S.) 3690, *Ipom. A.*, 2845, 3118, 4027, *Ipom. B.* (W.) 1294.

O. E. *y*, *i*-umlaut of *û*, = *i*, 111 pryde, 120 hyde : wyde, 341 pryde : syde, 594 *kyth (MS. kygh) : wyth, 653 hyde : wyde, 747 pryde : syde, 987 pryde, 996 hyde : syde.

French Vowels.

O. F. *a* = *a*, but in one case *e*, 303 kelle (O. F. & M. E. *celle*) : fell (O. E. *fel*). *Kelle* is a N. form. Cf. *Torowclay Plays* (E. T. S.) p. 375, and Wright : *Voc.* 196.

O. F. *u* before *r* = O. F. *ou*, O. E. *û*, 113 asowr (O. F. *azur*) : honour, 152 vertues : senatowres (assonance), 731 nortowre (O. F. *noriture*) : hour (O. E. *hûr*), 754 aventowres (O. F. *aventure*) : bowres. This rime is common in the N., but unknown to the S. Cf. Kaluza : *Lib. Des.* p. LXXXI.

The distinction between open and closed vowels is not maintained.

Consonants.

O. E. *h* final is silent, 103 hygh : fayry, 165 hye : by.

O. N. *k* in taka disappears, 690* tane or *tone (MS. tame) : name.

The *s* of *ys*, *was* is voiceless, 374 was : face, 463 was : prese, 500 was : place, 903 ys : wysse. This pronunciation is regular in M. E. and occurs in Chauc. Cf. Sweet : *Hist. Engl. Sounds*, p. 192, § 731; Ten Brink : *Chaucer's Sprache* p. 70, § 109.

Accidence.

Substantives.

The nom. and acc. sg. suffix *-e* occurs as a distinct syllable in six substantives of English origin, viz.

herte 763. O. E. *hcorte*, f.

mcle 272. O. E. *mcle*, m.

name 1007. O. E. *nama*, m.

wyll[e] 500, 919. O. E. *willa*, m.

In these four words *-e* represents the O. E. vowel.

stonnde 19. O. E. *stund*, f.

qweue 442, 454, 497. O. E. *cwæn*, f.

Here *-e* has been added through the analogy of the feminines of the *a* stem.

The gen. sg. suffix *-es* (spelt in the MS. *-es*, *-us*, *-ys*) is sounded as a syllable in most cases, viz. *Goddess* 295, 327, 332, 500, 675, 757, 779, 787, *kynges* 404, 504, *lordes* 960, *Popus* 239, *soecles* 827, *whales* 33. In at least 4 cases it is contracted, viz. *Amerayles* 159, *lordes* 629, 962, *stewardes* 763.

A gen. without inflexion occurs in the following 7 cases, but it cannot be decided whether the forms are due to the author or the scribe.

Heven lyghte 6, *heryn qweue* 7.

These expressions may perhaps be regarded as compounds.

The Amerayle dowȝter of hepennes 109.

Of Babylone þe Sowdan sone 158.

To the Sowdan sone hyt was browȝt 170.

By þe kynges modur castell 576.

Aȝcyn þe emperour komyng 974.

This gen. is common in M. E. with proper names and titles, especially compound titles, as in 109, 158. Cf. Paul's *Grundriss*, 2. ed. 1899, p. 1086, and Zupitza's note on *Guy of Warwick* (15th cent. version, E. E. T. S.) l. 503 *At a burges hors of the town*. So in the same poem l. 574 *the emperoure sone of Almayn*.

The oblique object sg. is marked by the suffix *e*, representing the O. E. dat. sg., in numerous words of English origin. It is a distinct syllable in about 29 cases, but is silent or has vanished in some 26. Instances of the suffix are *golde* 129, *sone* 973, *herte* 477.

The English plur. suffix *-es* (*-us*, *-ys*) is syllabic in the majority of cases, viz. ca. 37 to 29.

In many cases however where *-e*, *-es*, appear to be silent, there may be a double *thesis*.

Archaic inflexions survive in several cases. The O. E. plur. *þing* appears as *þyng* 9 times in formulæ, viz. *yn all þyng* 40, 64, 568, 712, 724, 964, 976, *in all maner of thyng* 75, *most of all þyng* 762. This form is found in similar cases as late as Chaucer, e. g. *Legend* 11.

In 639 the MS. has *They wepte & wronge her hondes*¹. The last word should certainly be *honde*, as it rhimes with *londe*, *sonde*, *wronge*. This uninflected plural represents O. E. *honda*. It occurs as late as Chaucer, *C. T.*, B. 606.

In 1017 *Walkynge on her* (sg.) *fote* (rhimes with *bote*, *loke*, *sote*) a trace is preserved of the O. E. dat. plur. *fōtum*. In 211 *Then þey wer bothe on her fete* (rhimes with *swete*), the form cannot be determined, as the original may have had *fote* : *sote*. According to Zupitza: *Guy of Warwick* (15 cent., E. E. T. S.), note on l. 598, *fote* (for *fōten*) is used in M. E. as a plur. after such prepositions as *at*, *on*, *to*.

In substantives of French origin the suffix *-e* is sounded in *chere* 892, *creature* 50, *feste* 1027, *France* 481, 493, *manere* 852, *robe* 242, 933, *topaze* 91, *yre* 455; and is silent in *challenge* 851, *dam[c]* 146, *grace* 4, *joye* 935, *krowne* 796, *noyysse* 199.

In *sege* it is sounded 745, and is silent 744.

French substantives form the pl. in *-s* (sometimes written *-es*, *-ys*). Three words have adopted the English syllabic pl. *-es*, viz. *deamondēs* 130, 154, *perydotēs* 155, *messengerēs* 190, 235 (Fr. pl. in 193, 958).

Adjectives.

The final *-e* of Adjectives used attributively is sounded in the great majority of cases. It is absent, *metri gratiā*, where the substantive which immediately follows the adjective is a dissyllable with the accent on the last syllable, e. g. *gret fyte* 361, 719, 783; *gret renouwe* 208; *rych(e) menstrall* 468.

There appears to be no distinction between the strong and weak forms of the adjective.

In *haluen dell* 444, there is a trace of O. E. intlexion. It corresponds either to *hælfne dæl*, or *þone hælfen dæl*, probably the latter, as *þe halfen dele* occurs in M. E. Cf. Zupitza on *Guy of Warw.* (15 cent.) 5916 (p. 407).

Verbs.

Indic. pres. 2nd and 3rd sg. No decisive instance.

¹ The MS. apparently has the contraction *hond9*, though Kölbing regards this reading as doubtful.

Indic. pres. plur. 216 rede (1. pers.): stede, 253 wedde (‡subjunct.): bedde.

Indic. pret. 2nd sg. of strong vbs. 2 shoope (not in rime). The line *As þou shoope boþe sonne ic̄ mone* (long line) may be scanned either 'as þou shōopē bōþē . . .', or 'as þou shōop boþ sōnne . . .'. In the latter case *shoop* is an E. Midland form. (Cf. Morris: *Chaucer's Prol.* 1888, p. XXXIX.)

Indic. pret. plur. (1.) ends with **-n**, 299 sy^hen: y^hen; (2.) without **-n**, 68 s^he: s^hye, 213 ȝede: stede, 235 wente: commandement, 252 shulde: molde, 368 nam: came (sg.), 410, 491, 941 wore (wæron): Kadore, 784 were: þer, 790 sente: went (sg.), 838 come: nome (sg.), 869 s^hy: curteysly, 1202 were: chere.

Indic. pret. plur. of the strong verb *se* has *vowel change* in each case, as above, viz. 68, 299, 869. In the other two cases of a strong pret. plur., *nam* 368; and *come* 838, there is no change.

The levelling of the strong pret. plur. began in the N., but spread southwards in the course of the 14th cent. (Cf. Brandl in *Anz. f. d. A. X.* 333, and Kölling: *Am. & Am.* p. XXXII.)

Infin. ends with -n only in the case of very common words, viz. *done* 4, 975; *seue* 423, 486; *bene* 426, 626, 930; *tawe* or *tone* 690; *gone* 741. Even these occur for the most part far more frequently in the rime words without *-n*, viz. *se* 6 times, *be* 10 times, *take* twice, *go* 7 times. The dropping of the *n* of the infin. also began in the N. In *Sir Tristram* (ed. Kölling, p. LXXIV) *-n* is confined to the common verbs *sayn*, *tan*, *ben*, *sen*.

The *S. Infin. in -y (en)* is absent in every case where it might occur¹, viz. 5, 1034 wone: trone, 59 sewe: thewe, 376 3merke (MS. marke): werke, 586, 825 make: take, 715 craue: haue.

Present participle. No decisive instance. In the case alleged by Wilda (p. 27), 974 *aȝcyn þe emperour komyng*, the word is the verbal substantive.

The *Past Participle* lacks the prefix **y-**, except in about 10 cases, where *y-* is supported by the metre¹. This prefix is generally a mark of S. dialect.

¹) *Waye* in 667 *Welc ooth y to waye the see* (long line) is apparently supported by the metre.

The *Past Participle of Strong Verbs* ends (1.) with -n(ē), 229 done : come, 255 forlorne, 258 borne : þorne, 406 done : sone, 429 sene : quene, 469 done : sone, 696 by-gone : a-lone, 856 done : sone; (2.) without -n, 364 be : tre, 718 be : pyte, 1027 holde : holde. The loss of -n in the strong p.p. is very rare in N., and is commonest in S.

Adverbs.

The adverbial suffix -e is occasionally sounded, e. g. 453 **forþe* (MS. forth).

3.

Dialect.

In so far as the language is preserved by the metre, it shews a mixture of Midland and Northern forms. The only definite trace of S. or S. Midland dialect is the participial prefix *y-*, which is occasionally found (see p. 15). Other S. characteristics, e. g. *u* for O. E. *y*, *i*, the distinction between O. Fr. *ou* and *u*, the pres. pl. indic. in -*ed*, and the infin. in -*re*(*o*), are absent. O. E. *ð*, before *r*, before a nasal, and final, is represented by *ō* 17 times, and by *ā* only 3 times, viz. 198 *gare*, 633 *sare*, 636 *mare*. Although, owing to the mixture of dialects, *ō* often occurs for *ð* in decidedly N. texts after the middle of the 14th century², yet the great preponderance of *ō* in *Emare* shews that the dialect is rather Midland than Northern.

Characteristic of N. *Engl.*³ are: —

e for a in 463 *wes*, 525 *cladd* 303 *kelle*.

The levelling of the strong pret. plur. in 368 *nam*, 838 *come*.

The loss of -n in the infin.

The contracted infin. 690 *tane* or *tone*.

ȝynge for O. E. *geong*. It occurs 10 times in the rime, viz. 41, 65, 301, 305, 380, 569, 610, 710, 725, 973, and is the only form so fixed.

¹ Viz. in the long lines 133 *In that other corner was dyght*, 170 *To the Sevidan sene hyt was brought*, 395 *When she was ther-yn y-dyghth*, 440 *Whenn she was ther-yn dyght*, 520 *Madame, ther ys of her y-borne*, 557 *That ȝuer man born was*, 628 *Loke thou be not shente*, 773 *That ȝuer born y was y yloren*, 856 *And when thou hast so done*, 950 *Was woven an olde man*.

² Sarrazin in *Engl. Stud.* VII, p. 130, Brandl: *Thos. of Ercecloune*, p. 50 l.

³ See also p. 14.

bifern 163, 261 (but *before* 413).

These N. forms occur sometimes in N. Midl. of the 14th century. The dialect evidently belongs to this region. Whether it is E. or W. is not so easy to determine. The chief criteria are absent. The short E. Midl. form of the strong 2nd sg. pret. is doubtful in l. 2 *shoop(c)*. Cf. p. 9. *fore* (*fær*) in 509, 937, and *wore* (*wæron*) in 410, 491, 941, appear to point to the E. Midland. The same district is indicated by the abundance of *Scandinavian words*, viz. —

<i>blo</i> 318	= O. N. <i>blár.</i>	<i>merke</i> 376, 504	= O. N. <i>merki.</i>
<i>bofe</i> passim	„ „ „ <i>bádir.</i>	<i>nay</i> 251	„ „ „ <i>nei.</i>
<i>brent</i> 533, 796	„ „ „ <i>brenna.</i>	<i>myn</i> 915	„ „ „ <i>minni.</i>
<i>byggvng</i> 709	„ „ „ <i>byggng.</i>	<i>pappe</i> 657, 663	Cf. O. Sw. <i>papp.</i>
<i>calle</i> passim	„ „ „ <i>kalla.</i>	<i>rappe</i> 660	Cf. Dan. <i>rap.</i>
* <i>cladde</i> (MS. <i>cladde</i>)		<i>semely</i> passim	= O. N. <i>sæmiligr.</i>
525	„ „ „ <i>klæfdi.</i>	<i>serke</i> 501	„ „ „ <i>serkr.</i>
<i>dye</i> 53, 357	„ „ „ <i>deyja.</i>	<i>skynne</i> 954	„ „ „ <i>skinn.</i>
<i>fro</i> 53, 532, 634,		<i>slye</i> 67	„ „ „ <i>slægr.</i>
776	„ „ „ <i>frá.</i>	<i>take</i> passim	„ „ „ <i>taka.</i>
<i>gate</i> (=way) 828	„ „ „ <i>gata.</i>	<i>takull</i> 830	Cf. O. Sw. <i>tackel.</i>
<i>gruf</i> 656	„ „ „ <i>á grúfu.</i>	<i>tyll</i> 226, 411,	
500 888	„ „ „ <i>já.</i>	570, 895, 902,	= O. N. <i>tíl.</i>
<i>happe</i> 651	„ „ „ <i>happ.</i>	<i>fey</i> passim (but	
<i>hastely</i> passim	Cf. O. Sw. <i>hasta.</i>	only <i>her, hem</i>)	„ „ „ <i>fei.</i>
<i>kaste</i> 585	= O. N. <i>kasta.</i>	<i>þryfe</i> 727	„ „ „ <i>þrifa.</i>
<i>lawe</i> 323	„ „ „ <i>lægr.</i>	<i>wawe</i> 322, 658	„ „ „ <i>vægr.</i>
<i>le</i> 348, 834	„ „ „ <i>hlé.</i>	<i>well-a-wey</i> 812	„ „ „ <i>væi...vei.</i>
<i>mcke</i> 640	„ „ „ <i>mjúkr.</i>	<i>yll</i> passim	„ „ „ <i>illr.</i>
<i>menske</i> 69	„ „ „ <i>mennska.</i>		
<i>stunte</i> 302, 815	= O. E. <i>styntan,</i>	make dull, but has acquired the	
	meaning of O. N. <i>stytta</i>	shorten, hence restrain, cease.	

We may therefore assign *Emare*, or at least the main part of it (p. 12 ff.) to the N. E. Midlands, i. e. Lincolnshire or Nottinghamshire. This is also the view of Wilda, who notes (p. 31) the similarity of the dialect to that of *Amis and Amiloun*. It is remarkable that many of the poems written in the same metre belong to the same N. E. Midl. dialect, viz. —

- Amis and Amiloun* (ed. Kölbing, p. XXXIII).
The Erl of Tolous (ed. Lüdtke, p. 15).
Roland d' Vernagu (Wächter, inaug. diss. Berlin 1885, p. 33).
Sir Gæwther (ed. Breul, p. 27).
Torrent of Portyngale (Wilda: *Schweifreimstrophc*, p. 66.
 E. Adam however, in his Görlitz diss. 1887, p. XVI,
 refers it to the boundary between N. E. Midl. and
 N. W. Midl.)
 Two Songs in Böddeker's *A. E. Dichtungen, Weltliche Lieder*
 VIII & IX. (Cf. Schlüter in *Herrig's Archiv*, Bd. 71,
 p. 153 ff.)
 Perhaps *Horn Childe d' Rinnild* (ed. J. Caro in *Engl. Stud.*
 XII, p. 342.) This is more probably N., near the
 E. Midl. border.
The King of Tars (ed. F. Krause in *Engl. Stud.* XI, pp.
 14—16) is perhaps N. Midl.
Athelston (ed. Zupitza in *Engl. Stud.* XIV, p. 337) is N.
 Midl.

The remaining romances in this metre are nearly all in the N. dialect. Apparently the original home of this metrical type of romance was not far from the Humber. See below, pp. 15, 16.

4.

Composition.

O. Wilda, following a suggestion of Kölbing's, remarks that we may perhaps detect the work of two authors in *Emare*. This assumption is based on the fact that two distinct rime-schemes exist in the poem, according to one of which the 4th and 5th lines rime with the 1st and 2nd, and according to the other of which they do not. Wilda observes (p. 27) "Vielleicht war *Emare* überhaupt ursprünglich in dem Reimschema der I. Kl. [= aabaabcebddb] abgefasst, und uns nur von einem Schreiber, dem das Gefühl für die Zusammengehörigkeit von v. 1, 2, 4, 5 verloren gegangen, überliefert worden."

Kölbing, in his edition of *Amis d' Amiloun*, pp. XIV—XXI, classifies poems in the 12 lined tail-rime according to the distribution of the rimes. He distinguishes three classes, in which the rimes are respectively arranged as follows:

- (1.) aabaabccbddd. — *Emare*^a
 (2.) aabaabccbccb.
 (3.) aabccbdddbeeb.

To (1.) belong *Amis and Amiloun*, *Horn Childe*, *Libius Disconius* and *King of Tars*; (2.) is represented by *Rozelande & Ottuell*; and (3.) includes most of the rest. Of the latter however very few are pure representatives of the 3rd class. Nearly all contain a few stanzas which follow (1.). The proportion of such stanzas is much higher in *Emare* than in any of the rest, a fact which is pointed out by Köllbing. He says (p. XIX), "Es war von vornherein wahrscheinlich, dass auch in den in der freieren strophenform aabfbeebeeb gedichteten romanzen sich hie und da strophen der ersten art eingestreut finden würden; indessen nur, wenn der procentsatz derselben ein beträchtlicher ist, verdienen sie beachtung. So finden sich in *Emare* . . . unter 86 strophen 35, also mehr als der dritte theil, in der 1. hälfte durchreichend, sodass hier doch wol eine absichtliche mischung beider strophenarten anzunehmen ist." After *Emare*, the highest proportion of such stanzas is to be found, according to Köllbing, in *Launfal* with 19 out of 87, *Octavian* (N.) with 19 out of 144, and *Isambas* with 5 out of 68.

Köllbing elucidates the origin of this mixture of rime-schemes by citing *King of Tars* (*Am. & Am.*, pp. XIV—XVII). In the case of this poem the existence of two differing MSS. fortunately enables us to trace the process of transformation from the stricter to the looser rime-scheme. The latter is followed by 9 stanzas of the later version. In 7 of these the change is due to the omission of a couplet and its accompanying tail, or in one case (XCI *I'*) of half a stanza. We may assign these omissions to the negligence of a scribe or a minstrel. The defective stanzas have been completed by adding the required lines at the end (LXXXIII *I'*), or by taking them, with changed tails, from the beginning of the following stanzas. These again are completed by similar devices, or by new lines (XIII, XIV *I'*; LXVI, LXVII *I'*; XCI, XCII *I'*). In the two other cases, XV and XC *I'*, a couplet in the former half of the stanza has simply been changed, perhaps in XV on account of the dialect of the original. (Cf. Krause: *The King of Tars*, in *Engl. Stud.* XI, pp. 8, 9.)

Among the stanzas of both types in *Emare* some are found which have a quadruple rime in the latter half. There are therefore the four following varieties of rime-scheme in the poem. In the stanzas marked below with an asterisk, the two couplets, or two of the four, rime imperfectly.

(1.) *aabaabcbdddb* is followed by 26 stanzas, viz. I, *III, VIII, IX, XII, XIII, XIX, *XX, *XXII, XXIII, XXVIII, XXXI, *XXXVIII, XXXIX, *XLII, *XLIII, XLVI, LVII, LVIII, LX, LXIII, LXXIV, LXXV, LXXVIII, LXXIX, LXXXI.

(2.) *aabaabcbcb* is followed by 8 stanzas, viz. XVII, XXVI, XXXV, LIX, *LXVII, *LXVIII, LXIX, LXXXII.

(3.) *abcbddbbcb* is followed by 45 stanzas. Of these LXXXVI, the last in the poem, has three lines *ffb* added at the end.

(4.) *aabcbdddbdb* (not mentioned by Kölbing, and perhaps arising from the alteration of (2.)) is followed by 7 stanzas, viz. XXVII, XXXII, LI, LXX, *LXXIII, LXXVII, LXXXIII.

If *Emare* has been recast, it is impossible to distinguish the work of the redactor, except in so far as his hand is betrayed in (3.) and (4.) by the modification of the original rime-schemes. There were doubtless alterations also in those stanzas where no disturbance of the scheme can be detected. Still a certain difference is perceptible between (A) the stanzas which follow the older schemes and (B) those where they have been replaced by (3.) and (4.). We may assume that on the whole there is more disturbance in B than in A. It should be remembered that the A stanzas stand to the B stanzas nearly in the proportion of 2 to 3.

The following differences in grammar and vocabulary appear to indicate that the redactor wrote in a more Southern dialect, or at a later period, than the author.

A.	B.
<i>were</i> 410, 941	<i>were</i> 1002, <i>wore</i> 491.
<i>fare, fore</i> 204, 274, 325, 509,	<i>fore</i> 538.
673, 937.	
<i>zode</i> 516	<i>zede</i> 213.
<i>hinde</i> (?) 794	<i>hende</i> 84, 445, 534 ^l
<i>in (on) hve</i> 103, 103, <i>yn hve</i> <i>ynge</i>	<i>hastyly</i> (at end of line) 287, 436,
511	518, 554, 782, 854.

swete 220, 546, 892 *sote* 1020, *swete* 475.

tane 690, *take* 822 *take* 587. ✓

A also contains the following Northern and antiquated terms — *wes* 463, *tyll* (prep.) 226, 411, 895, (B 902); *stye* 196, 543; *gate* (= way) 828; *byggynge* 709, *sykynge* 328, 676, 809, 878; *be-stadde* 334, 682; *well-a-wey* 812; *zarked zore* 329, 677; and the archaic formulæ *comely vnfer kelle* (for *calle*) 303, *godely vnfer gare* (*gore*) 198, 938; *semely vnfer serke* 501, *ryche yn ray* 415, *worpy vnfer wede* 366. The last occurs 4 times in B. 250, 612, 736, 988, *lufsumme vnfer hync* once 864, and the rest not at all. The words *ryche ray*, which occur twice in B, 430 and 451 (?B), appear to be a corruption of the *ryche yn ray* of A. (See n. on l. 415).

Two S. forms are peculiar to B, the strong pret. pl. with vowel-change, *syre* 68, 869, *syzen* 299, and the prefix *y-* of the p. p.¹: possibly also the infin. in *-ye* in *warye* 667. N. forms remain in B in *dedde* 525, *sare*, *mare* 633,6. ✓

The word *curtays* (with its derivatives) which only occurs twice in A, viz. 36, 894, is found 11 times in B, viz. 40, 58, 64, 74, 379, 475, 724, 738, 850, 868, 872. B has the formula (not found in A) *She (he) was curtays in all hynge Bofe to olde d' to synge*, 4 times, viz. in 379 f., and in 40 f., 64 f., 724 f., where it occupies the 4th and 5th lines, and may well be supposed to have replaced lost couplets which rimed with the first and second lines.

Minstrels, whom A only mentions once, 468, are referred to five times in B, viz. 13, 132, 319, 388, 867.

5.

Date and Authorship.

I assume that *Emare* in its original form belonged to Kölling's 1st class of 12 lined tail-rime poems. The four romances which retain this metrical form were written before 1350. One of them, *Libeaus Desconus*, belongs to a S. E. district. *Amis and Amiloun* and *Horn Childe*, which are probably the earliest existing

¹) A 133 (p. 10 n. 1) is an apparent exception, but perhaps *was ther dyght* should be read. Cf. the corresponding line 157 *was [ther] oon*.

examples of the tail-rime romance in any of its forms, appear to have been composed near the Humber, at no great length of time from 1300¹. The fourth romance of the class, *The King of Tars*, is to be assigned to the Midlands, perhaps the N. E. Midlands, and the first third of the 14th century.²

If, as seems likely, *Emare* has lost in the process of recasting many of its archaisms and Northern peculiarities, it may well be supposed to have been written in the district where this small group of romances arose, and before the middle of the 14th century.

In point of language and style, *Emare* stands nearer perhaps to *Amis and Amiloun* than to any other romance. The following verbal resemblances may be adduced.

Em. 223 f. That all hys hert & all hys þowȝth
Her to loue was yn browght.

Am. d. Am. 571 f. Sir kniȝt on þe mine hert is brouȝt,
þe to loue is al mi þouȝt.

Em. 301 f. Ther was noþer old ny ȝynge
That kowþe stynte of wepynge.

A. d. A. 1738 f. þat þer was noþer eld no ȝing
þat wald ȝif hem mete no drink.

Em. 314. To God of heuen she made her mone.

A. d. A. 1619, 2357. To God of heuen he made his mon.

Em. 332. Thorow þe grace of Goddes sond.

A. d. A. 222 þurch þe grace of Godes sond.

¹) *Am. & Am.* is assigned to the N. border of the N. E. Midlands (ed. Kölbing, p. XXXIII), and the closing years of the 13th cent.; *Horn Childe* to the N., close to the E. Midland border, and the beginning of the 14th cent. (ed. J. Caro in *Engl. Stud.* XII, 342, 350). It bears many traces of the influence of *Am. & Am.* (Kölbing; *Am. & Am.* p. LXIV, LXV).

²) With regard to the dialect of *King of Tars*, F. Krause remarks in *Engl. Stud.* XI, p. 19, "Als feststehend kann nur gelten, dass das gedicht dem mittellande angehört. Das stark überwiegende *ô* vor *â* [omiting *âw*, 20 to 2] und die vielen part. praet. ohne *n* hindern uns ausserdem, dasselbe un mittelbar an die nordgrenze zu rücken. Eine entscheidung zwischen ost- und west mittelland zu treffen, ist wegen der fehlenden belege für die 3. pers. sing. praes. ind. unmöglich." The dialect corresponds so closely to *Emare*, that I should assign it doubtfully to the N. E. Midland. *Horn Childe* and *King of Tars* are found in the Auchinleck MS., which was written between 1330 and 1340.

So 1872, 1932, 2409.

Em. 491, 941, 1002. And oþer lordes þat þer wore (were).

A. d. A. 78. Of lordynges, þat þer ware.

1369. Alle þe lordynges, þat þer ware.

1409. & oþer lordynges, þat þere ware.

So *K. of T.* 962, *Erl of Tol.* 771.

Em. 537. Durste no mon come her hende.

A. d. A. 1583. Wald þer no man sit him hende.

Em. 727 ff. The chylde by-gan for to þryfe,

He wax þe fayrest chyld on lyfe,

Whyte as flour on hylle . . .

When þe chylde was seuen ȝer olde

He was bothe wyse & bolde,

And wele made of flesh & bone . . .

So curtays a chylde was none.

All men louede Segramowre.

A. d. A. 49 ff. *The children gon þen þryue,*

Fairer were neuer noon on lyue,

Curtaise, hende and good.

When þey were of ȝeres fyue,

Alle her kyn were of hem bliþe,

So mylde þey were of mode.

When þey were seuen ȝere old ywis,

Euery man hadde of hem blis,

To beholde þat frely fode.

When þey were tuelue winter old,

In hal þe londe was þer non hold

So faire *of boon* no blode.

A. d. A. 1633 ff. þat *child*, þat was so *fair & bold*,

Owaines was his name ytold,

Wel *fair* he was of blode.

When he was of tuelue ȝere old,

Amoraunt þan was he cald,

Wel *curtays*, hende & gode.

A. d. A. 1828 ff. Amoraunt wex strong & bold,

Of fiftene winter was he old,
Curtais, hende & fre.

Em. 1027 f. A grette feste þer was holde
Of erles & barones bolde.

A. d' A. 97 f. þat riche douke his fest gan hold
wip erls & wip barouns bold.

A. d' A. 1519 f. A real fest þai gan to hold
Of erls & of barouns bold.

Some of the above lines are mere conventional formulæ, and in such cases the coincidence is of no great evidential value, although the phrases are seldom or never to be found elsewhere. There are no such plain traces in *Emare* of imitation of *Amis and Amiloun*, as are to be seen in *Horn Childe*. Still there is enough identity of phrase to prove the connection of *Emare* with the *Amis* group.

Am. & Am. is remarkable for the small number of rime-forms used. Out of 836 rimes only 70 are different. In *Emare* on the other hand there are 66 in 381. This difference does not preclude the possibility that *Emare* in its original form was the work of the author of *Am. & Am.*

The proportion of silent *e*'s in the final syllable, which varies greatly in M. E. poetry, is nearly the same in *Emare* (44⁰%) as in *Am. & Am.* (45⁰%). In *King of Tars* it is 34⁰%, and in *Horn Childe* as low as 19⁰%.

Either the author or redactor of the romance was a minstrel, perhaps both were. As mentioned above (p. 29), 5 out of 6 allusions to minstrels occur in stanzas which bear traces of having been tampered with. The reference in the second stanza to the wandering life of the minstrel is noteworthy.

Menstrelles þat walken fer & wyde
Her & þer in euery a syde
In mony a dyuerse londe,
Sholde at her byggyng
Speke of þat ryghtwes Kyng &c. 13—17.

The period at which *Emare* received its present form cannot be fixed. There is no distinct trace of Chaucer's influence, although in *The Man of Lawes Tale* he tells another version of the same story. The nearest parallel, which may

easily be accidental, is perhaps to be found in *Émare* 637—672, and *Man of Lawes Tale* 820—875.

The presence of such archaic words as *fele* (many) 823, *blee* 270, 590, 644, *leede* (nation) 702, *menske* 69, *zarked* 329, 677, *fode* (child) 507, *grid* (MS. gryght) 597, *myngse* 926, which are absent both from Chaucer¹ and the *Prompt. Parv.*, appears to indicate that the poem took its present form before the close of the 14th century.

6.

Source.

At the close of the romance we find the following statement, ll. 1030—1032.

Thys ys on of brytayne layes
That was vsed by olde dayes,
Men callys playn þe garye.

The last line puzzled Warton² (*Hist. Engl. Poetry*, ed. 1840, 111, 123) who interpreted it "which men call playing the garye"; *guary* being a Cornish word for a play. Suchier (*Beaumont*, I, XLV) rightly corrects *þe garye* to *þegarye* (*L'Egarce*); i. e. the French original was called after the second name of the heroine. Romances derived from French sources were indiscriminately described as Breton lays. So *Sir Gowther* 751—3.

þis is wreton in parchemyn,
A story boþe gud and fyn,
Owt off a lai of Breyteyn.
And *Erl of Tolous* 1219—21,
Yn Rome thys gest cronyculyd ys,
A lay of Bretayn callyd ywys
And evyr more schall bee.

The Constance saga, of which *Émare* is a form, is based, not upon Armorican, but upon Northumbrian traditions. The Breton legend of *St. Azénor*³ appears, it is true, to be derived

¹) Except *fele*, which occurs twice in Chaucer.

²) Followed, without acknowledgment, by Ritson (*Romances*, III, 333).

³) See Suchier: *Beaumont*, I p. LXXV ff.

from a common source, but its relation to the saga is by no means clear, and it is certainly not nearly connected with *Émare*.

It is probable that, like nearly all the English romances, *Émare* is a translation or paraphrase of a French poem. The names, none of which, to my knowledge, occur in other extant versions of the story, are French in form. See pp. 31—33.

Better evidence for the French origin of the romance is afforded by some of the rimes.

Em. 25 ff. Her fadyr was an *Emperour*
 Of castell & of ryche *towne*,
 * * *
 He hadde bope hallys & bowrys,
 Frythes fayr, forestes wyth *flowrys*.

These four lines are evidently intended to rime, the stanza being of Kölling's class (1.). That *flowrys* can be a monosyllable we know from l. 873, where it rimes with *lowrys* (course). In l. 26 the plur. number would certainly be more appropriate. The rimes in the assumed French original may have been

. . . , *emperours*¹ sg. nom.
 . . . *turs* pl. obl.
 . . . *flurs* „ „

Em. 145 ff. In þe thrydde korer wyth gret *honour*
 Was Florys & dam *Blawche-flour*,
 As loue was hem be-twene;
 For þey loued wyth *honour*,
 Purtrayed þey wer wyth *trewe-loue-flour*
 Wyth stones bryght & shene;
 Ther wer knyȝtes & *senatowres*,
 Emerawdes of gret *vertues*.

The plur. *vertues* instead of the sing., which one would expect, suggests that the French poem may have had a *grant vertu* in imperfect assonance² with *senatur* (pl. nom.). The rimes may have been

¹ For this form, which is due to the analogy of nouns of the 2nd declension, cf. Schwan & Behrens: *Gram. des Altfrz.* 3. Aufl. 1898, p. 135, § 299.

² The vowels are of course only graphically identical.

. . . <i>honur</i>	sg. obl.
. . . <i>Blancheflur</i>	sg. nom.
. . . <i>honur</i>	sg. obl., or . . . <i>par amour</i> .
. . . <i>flurs damur</i>	sg. obl.
. . . <i>scnatur</i>	pl. nom.
[. . . <i>vertu</i>	sg. obl.]

Em. 867 ff. Menstrelles browȝt yn the kowrs . . .

And spake hym gret honowres . . .

In halle ny yn bowres . . .

‘Lorde’, he seyð, ‘Y hyȝth Segramowres’.

The form *Segramowres* does not occur elsewhere in the poem. It is explained at once by the supposition that a French rime is preserved. This may have been

. . . *curs*.

. . . *honurs* pl. obl.

. . . *Segramurs* sg. nom.

In every other instance where *Segramour* (506, 905, 1024), and *emperour* (72, 178, 206, 947, 991, 1003) occur in French rimes, they are in the oblique case singular, with the sole exception of *emperour*, nom. sg. 1025.

The relation of the lost French original *L'Egarce*, which we may call *Em, to the other versions of the saga, cannot be discussed at length here. In a paper on *The Constance Saga* which I hope to publish shortly, I have examined the question. It must suffice here to summarize the results, as far as they affect *Emare*. A hypothetical French version θ , the original of the group MB¹, En, Mk, Ol, Pen, (and in part Bu,) was in my opinion derived in the main, though not wholly,² from the same source as *Em. This common source η seems to have been French, and to have existed before 1250. That it is identical with *Em is improbable, among other reasons because Mk has preserved the landing in *Northumbria*, a locality that the English adapter of *Em would hardly have changed to *Galys*. This version η was one of several variants of a lost Anglo-French epic δ , composed perhaps in Touraine in the latter half of the

¹) For the meaning of these letters see the list of versions.

²) It also borrows from the group ϵ (Da, Hu, Vi).

12th century, when that province was part of the Anglo-Norman dominions. The poem was based on the Northumbrian saga of Ælle and Eadwine, but received a fanciful half learned colouring. The daughter of a Byzantine Emperor comes to Northumbria, and marries Ælle. There is a war with the Saracens. The heroine meets her husband and father in Rome. The latter abdicates, and his grandson the English prince succeeds to the Empire of the East. The old saga was evidently transformed in this way to flatter Anglo-Norman national pride. The other variants of δ besides η are Tr, which has preserved many of the original names, and Ml, which has changed them all. HC (followed by Ys, Pcc, Bu) borrows largely from δ .

7.

Metre.

Emare is written in the common romance metre known as twelve-lined tail-rime (*rime couée*, *Schweifreim*). Of this there are several varieties, which may be classified (1) according to the Rhythm, or number of accents in the lines, and (2) according to the arrangement of the rimes.

Rhythm.

The stanza may be divided into groups of three lines, of which the first two lines are similar and rime together, and the third is a tail. Generally, as in *Emare*, there are four such groups, in some poems there are two. Four varieties of rhythm in tail-rime have been distinguished, according to the number of accents in the three lines of a group, as follows: —(a) 4, 4, 3, (b) 4, 4, 2, (c) 3, 3, 3, (d) 4, 4, 4. Cf. Schipper: *Englische Metrik*, I. p. 397 f., and Kaluza: *Lib. Disc.*, Leipzig 1890, p. LVII. *Emare* belongs to class a, which is at once the commonest and best of the four. It is more dignified than b, and less monotonous than c and d.

The 'up-beat' (*Auftakt*) is frequently absent, e. g. 1, 5, 8, 10; it is also occasionally dissyllabic, e. g. 7, 112, 128.

The thesis (*Senkung*) is occasionally absent, e. g. 103, 119, and may be dissyllabic, e. g. 3, 36.

The accent is sometimes shifted, e. g. 78, 245, 318.

There may also be a redundant accent, either in a longline, e. g.

188 The emperour after hys dowjter hadde longyng.
 206 Lyjste a3eyen her fadyr þe emperour.
 251 Nay syr, God of heuen hyt for-bede.
 306 þat was so fayr of flesh & fell,

or in a short line, e. g.

162 As testimonyeth þys storye.
 288 And conforted hym fayr & ryght.
 1002 And oþer lordys þat þer were.
 1035 In þy perpetuall glorye.

In some cases doubtless these apparent irregularities are due to a corruption of the text. So perhaps 157, 197, &c.

Structure of the Verse.

Enjambement:

(1.) Between two stanzas.

XLIX. That men sholde þe lady take,
 And lede her out of towne,
 L. And putte her yn-to þe see.

LXVIII. That no mon hym stynte may
 Fully seuen 3ere,

LXIX. Tyll a thowght yn hys herte come.

(2.) Between two of the four parts of a stanza. 9, 10; 15, 16; 87, 88; 360, 370; 675, 676; 942, 943; 951, 952.

Concatenatio (i. e. repetition of a word or phrase from the last line of a stanza, in the following). VI, VII; XXXIV, XXXV; LXII, LXIII; LXIX, LXX; LXX, LXXI; LXXX, LXXXI.

Rime.

The arrangement of rimes in the stanzas has already been noticed (pp. 12—14).

Impure Rime.

Short: long, frequent, e. g. 98 vpone : sone, 106 þan : non, 374 was : face, 522 bedde : lede.

e : i, 81 wende, 84 hende : thyng, playng (tail-rime); 796 brent, 797 jugement : kynge, vnhende (Wilda suggests *vnhinde); 1023 Emare, 1026 he : story, þegarye, glorye. *Egare*, *Egare* rimes (1.) with *i*, 360, 437, 704, 1032, (2.) with *e*, 761 : me, 908 : Emare, 923 : be, me, Emare, 1007 : Emare. *Emare* represents the O. Fr. *esmarie*, which after c. 1300 would rime with *-e*.

Fr. ou : Fr. u, 151 *senatowres : vertues*. An impure
assonance. Cf. p. 20.

ou : o (?), 505 *honour*, 506 *Segramour : Kadore, pore*.

Identical Rime. 36, 50, 137, 141, 148, 156, 305, 311,
382, 393, 420, 621, 706, 802, 972. In only one case,
l. 50, does the second rining line immediately follow
the first.

Rich Rime.¹ (a.) Two distinct but similar words, 423 *sene*,
702 *leede*, 925 *woo*, 978 *sone*.

(b.) Words with similar final syllables, 146, 579, 795, 877,
907, 922, 1006, 1023, 1032, 1035.

Feminine Rime. 298 *y3en : sy3en*, 535 *cuyll : deuyll*.

Extended Rime² and Leonine Rime are absent.

Assonance. *t : d*, 552; *t : þ*, 268, 669; *t : k*, 828, 1014;
d : v (f), 222, 228; *m : n*, passim (21 times); *ng : nk*,
272, 593; *nd : nt*, 796; *ng : nd*, 21, 81, 448, 648,
665, 794; final *s* ignored, 28 (Cf. p. 20).

Alliteration.

It is superfluous to tabulate the very abundant cases of
alliteration. It will suffice to enumerate the fixed alliterative formu-
le which occur in the poem.

1. Substantive.

(a.) *moder Mary* 7.

(b.) *by forest & by frith* 600 *myrthe & melodye* 194.

(Cf. 29). *see & sonde* 18.

game & gle 474. *stye & strete* 543 (Cf. 196).

kyng, kny3te & clerke 405. *towre & towne* 804 (Cf. 898).

wyth maystrye & wyth my3t 174. *wo & wele* 573.

(c.) *grace of God* 680, 820, 836, 944 (Cf. 332, 787).

(d.) **delfull* (MS. *defull*) *dede* 606. *hye halles* 899.

fowll feltred fende 540 (Cf. 563). *mony a man* 752.

frely was þat fode 507. *mony a myle* 590.

harde happes 651. *mykyll(myche)myrthe* 20, 194, 747.

¹) Cf. Schipper: *Engl. Metrik*, I. p. 209 ff., and Kölbing: *Sir Tristrem*,
p. XXXIII.

²) Cf. Schipper, I. p. 303.

ryche ray 430, 451 (Cf. 415). swete syr 887, 964, 970.
 semely sale 459. weddedde wyfe 44.
 stronge stormes 317. wordy wede 447.
 swete sone 875, 976, 978.
 (c.) barouns bolde 408, 1028. semblant swete 220.
 dowjter dere 240, 291, 1008. sykyng sore 328, 676.
 frythes fayr 29. watur wylde 640.
 maydenes moo 60.
 (f.) sec syde 692.

II. Adjective.

(a.) fayr & free 22, 71, 831, 963. more & myn 915.
 meke & mylde 478, 640.
 (b.) fayr of face 373. most of myght 12.
 fayr of flesh & fell 306. semely ys (was) of syght 9, 48,
 lythe of (on) le 348, 834. 171.
 (c.) comely vnþer kelle 303. semely vnþer serke 501.
 godely vnþer gare (gore) 198, 938. wordy vnþer wede 250, 366,
 lufsumme vnþer lyne 864. 612, 736, 998 (Cf. 447).
 ryche yn ray 415 (Cf. 430, 451).
 (d.) whyte as whales bone 33.
 (e.) lousom on to loke 1014. semely ys (wer) to sene 93, 135,
 141, 423, 471, 486 (Cf. 9, 48, 171).
 (f.) full fayn 378.

III. Verb.

(a.) dele & dyjte 3, 42 (Cf. 826). klypped & kyssed 212, 1020.
 (b.) dedes to done 4, 42. worche hys wyll 227.
 made her mone 314.
 (c.) fleted forth 313, 650. sore he syght 604.
 forth . . . fare 195. ʒarked ʒore 329, 677.
 lay full lowe 323.
 (d.) in herte is not to hyde 120, syng yn sawe 319.
 996. synge yn songe 24.
 in romans as we rede 216. in tale as hyt ys tolde 405 (Cf.
 for sothe as y say þe 96, 144. 465, 948).
 in . . . story as y say 544. to wyte with-ouen wene 153.
 (e.) keuered of cares colde 945. marked was of molde 246.
 (f.) made man 292, 774.
 (g.) loue . . . was lent 404 (Cf. note to text).

8.

Style.

It has been truly remarked by K. Münster in his *Untersuchungen über Launfal* (inaug. diss. Kiel, 1886) that the 12 lined tail-rime stanza was ill suited to the romance writers, few of whom possessed much technical skill. He observes, p. 32. "Der gedanke reicht nämlich gar zu oft für eine strophe nicht aus. Es ist ferner schwierig, bei der regelrechten stellung der *ryme couée* die grosse masse gleicher reime zu erlangen. Um nun die lücken zu füllen und den reim herzustellen, greifen die dichter oft zu allerlei nichtssagenden flickversen und -worten". This is perhaps less applicable to *Emare* than to most of the romances, although superfluous and meaningless phrases may be readily found in the poem. Many of these are assertions of the truth of the story. So 110 *wyth-outen lecs*, 269 *God wote*, 433, 619 *verament*, 277 353, 548 *I vnþer-stonde*, and the lines —

- 46 For soþe as y may telle þe. Cf. 96, 144.
 120, 996 In herte ys not to hyde.
 153 To wyte wyth-outen wene.
 162, 1029 As testimonyeth þys storye.
 381 I say 3ow for certeyne.
 544 In trwe story as y say.
 880 Certys wyth-outen lesynge.

So also —

- 115 And as þe story telles in honde.
 216 In romans as we rede.
 319 As y haue herd menstrelles syng yn sawe.
 465 As hyt ys tolde in tale. Cf. 405.

In other cases the metre is eked out by various conventional epithets or epithetic phrases, e. g.

- 135 That semely wer to se.
 306 That wordy vnþer wede.

and most of the adjectival alliterative phrases on p. 25.

Repetitions, not merely of stock formulae, but of narrative passages, are not infrequent, owing partly to the similarity between the heroine's two exposures. In the following parallel passages the language is identical, or only very slightly varied. 40,1 : 64,5 : 379,80 : 724,5 : 124,5 : 148,9 : 270 : 590 : 644 : 271,2 : 592,5 : 283,4 : 550 - 2 : 607 - 0 : 286,7 : 553,4 : 781,2 : 290 : 556 : 325 —

36 : 673—84; 343,345 : 688,9; 349,50 : 694,5; 355 : 364 : 718; 922,3 : 1006,7.

In spite of occasional meaningless phrases and verbal repetitions, the narration is comparatively skillful. To make the daughter of the heathen Admiral embroider the histories of Christian heroes like Amadas and Floris (122, 146) is an absurdity, it is true, but of a kind common enough in medieval literature. Equally characteristic is the emphatic assertion of Artyus' moral excellences (37—42, 74,5) immediately followed as it is by the account of his odious crimes.¹ In l. 822, the King of Galys determines to do penance, but no motive for the act is mentioned. We know from Trivet and other versions that the sin which he wished absolved was his severe treatment of his mother.

On the whole, there is a notable absence of the wearisome garrulity and absurd extravagance of language and incident, which so much mar the decadent English romance, and which roused Chaucer's well-deserved ridicule in *Sir Thopas*. The terse lucidity and sober good sense of *Emare* are perhaps more due to the French original than to the English adapter, for almost every incident, even to minor details, is to be found in other versions².

¹) These however, it may be supposed, were due to a fatal magic inherent in the robe. Hence the possibility of a reconciliation when the intonation had passed away. See note on l. 79.

²) The following cases may be cited. *Emare* is summoned by her father to a banquet (l. 190 ff.) = MB, Mk, En; her first voyage lasts a week (l. 326) = Mk; she is found by the king's steward (l. 340) = Ml, Tr, Mk; she conceals her origin (l. 359) = MB, Mk, En, Ml, Tr, Da, HC, Ys, Bu; changes her name (l. 359) = Mk; becomes a servant (ll. 376 ff., 391 f., 424 ff.) = Ml, Tr, Da, Ys, Bu, Ol, Pen; and works with her needle (l. 376) = Ml, Ys, Bu, Ol, Pen; the steward entertains the king (l. 385) = (Ml) Bu; after the feast the king announces his intention of wedding *Emare* (l. 431) = MB, Mk; his mother retires in anger to her castle (ll. 455, 516) = Pec, MB, Mk, En, HC; *Emare* is accused of witchcraft (ll. 446, 536) = Tr, Bu, MB, En; she asks the servants who have received the forged letter why they are weeping (l. 613 ff.) = Tr, Bu, MB, Mk, En; she excuses her husband (l. 631 ff.) = Tr, Bu, MB, Mk (En); her second voyage lasts a week (l. 674) = MB, Mk; the boat drifts without interruption to the neighbourhood of Rome (l. 679) = MB, Mk, En; the husband faints when he hears of the treachery (l. 730) = MB, Mk, En, Bu; he asks his host, 'Is this your son?' (l. 887) = Tr, (Bu), Mk, Ol, Pen; the boy is about seven years old (l. 733) = MB, Mk, Hu; *Emare* is led in wearing her rich robe (l. 933) = MB, En; the boy rides to meet his grandfather (l. 988 ff.) = Tr, HC, Bu, MB.

The one occasion where the action is arrested, and a mass of irrelevant matter is introduced, is the prolix account of the king of Sicily's present, which is described in great detail (79—186). This is the only part of the romance which cannot be paralleled in other versions. It appears however not to be the invention of the English writer, for the proportion of French rimes is higher in these stanzas than in any other part of the poem.

In addition to the elaborate account of the embroidered cloth, there are a few brief conventional descriptions of princely grandeur; — a wedding 457—474, return from the wars 745—756, a voyage 823—837.

The purely poetic merits of the romance are but slight. The directness and plainness of the language, and the general absence of decorative or imaginative phraseology proclaim its homely, popular character. The few similes, (all descriptive of persons) are of the conventional French type. They are

- 946 whyte as flour (flower).
- 729 whyte as flour on hylle.
- 66, 205 whyte as lylve flowre.
- 33 whyte as whales bone.
- 497, 818 whyte as fome.
- 192, 438 bryȝt as someres day.

The remarkable sentimentality so common in the French romances gives the poem an almost effeminate tone. Artyus swoons and weeps violently when he has banished his daughter (284, 290 ff.), the king of Galys falls in a faint when he reads the first forged letter (551), and his steward does the same on reading the second (608). They swoon together on discovering the treachery (780). When Emare and her child are cast adrift, the spectators swoon upon the shore (645). With all this uncontrolled grief is contrasted the fortitude of the heroine. She only swoons upon a joyful occasion, when her husband finds her, and they fall on each other's necks (935).

Romantic sentiment rises to genuine tragic pathos at the crisis in Emare's fortunes. She hears the loud wails of Sir Kadore, who has received the false order, and learning the dreadful news, calmly bids him

'do my lordes commaundement,
God for-bede þou spare.
For he weddede so porely
On me a sympull lady,
He ys a-shamed sare.
Grete well my lord fro me,
So gentyll of blode yn Crystyante
Get he neuer mare.' 629—636.

In all the English romances of the Middle Ages there are perhaps few passages more touching than the simple picture of the mother and babe in their desolation.

The lady & þe lytyll chyld
Fleted forth on þe water wyld,
Wyth full harde happes.
Her surkote þat was large & wyde
Ther-wyth her vysage she gan hyde
Wyth the hynþer lappes.
She was a-ferde of þe see,
And layde her gruf vponn a tre,
The chyld to her pappes.
The wawes þat were grete & strong
On þe bote faste þey þronge
Wyth mony vnsemely rappes.

And when þe chyld gan to wepe,
Wyth sory hert she songe hyt a-slepe,
And put þe pappe yn hys mowth,
And sayde, 'Myȝth y ones gete lond
Of þe water þat ys so stronge
By northe or by sowthe;
Wele owth y to warye þe see,
I haue myche shame yn the':
And euer she lay & growht.
Then she made her prayer
To Jhesu & hys moder dere
In all þat she kowþe. 649—672.

The paternal love of the bereaved king is indicated by some pretty touches, e. g. 811—13, 874—900.

Illustrations of Manners.

Use of pou and ȝe.

pou. King of Sicily to Artyus 176.

Artyus to Emare 248, 9.

Mother to king of Galys 448—50.

Emare to Segramour 846—859, 906, 979—81.

King of Galys to Kadore 420, 758—60, 777.

Emare to Kadore 627,8, 630.

King of Galys to Jurdan (burgess) 887, 896.

Artyus to Segramour 1010,1.

ȝe. Emare to Artyus 253, 259, 261.

Segramour to king of Galys 919—22.

Messenger to king of Galys 792.

Messenger to king's mother 521.

Jurdan to Emare (unknown) 703.

In a few cases the two forms of address are strangely mixed, even in the same speech. So

Kadore to king of Galys 764—8.

Emare to king of Galys 965,6, 971,2.

Segramour to Artyus 1004—8, 1012,3.

Some of these inconsistencies may be due to corruptions of the text. Cf. Skeat: *Wm. of Palerne* (E. E. T. S.) pp. XLII, XLIII.

A young princess who has lost her mother is sent to a lady to be instructed in court manners, and in embroidery, 55—69. The steward says he has had an earl's daughter fetched from a far land to teach his children courtesy and needle-work. She waits upon the guests in hall, 418—429.

The Oriental art of embroidering cloth with legendary scenes, portraits, figures of knights, minstrels, unicorns, birds, flowers &c, in gold, 'azure', coral, crystal, and precious stones, is described, 82—168.

Banquets are described. The guests wash before meat 218, 866. Minstrels bring in the course 867. Much minstrelsy, trumpets, tabors, psalteries, harps and fiddles, accompany the feast 388—390. The feasters are served by 'folk' 219, by a lady 391,2, by a boy of seven 847, 868. They wash again after

meat 890, and then partake of 'spicery' or dessert 891, with bread, ale and wine 914. The boy kneels before the king, and takes his hand, and then serves him with wine in a golden cup 853—858. At the end of the feast he leads the king out of the hall 915—921.

10.

Proper Names.

Abro 57, 61, 199, Emare's nurse.

Amadas 122.

Artyus 27, 37, = Artus, Arthur, Emare's father, an Emperor.

Babylone 158.

Blancheflour 146, beloved of Floris.

Brytayne 1030, adj. = Breton.

Cesyle 80, 181, *Cysyle* 106, Sicily.

Egare 360 &c., *Egarye* 437, 704, 810, 1032, = O. Fr. *esgarce*, she who has lost her way. The name assumed by Emare when found by Kadore. From l. 1032 it appears that the French romance bore this title.

Emare 23 &c., *Emarye* 840, = O. Fr. *esmarie*, *esmerie*, she who is amazed, bewildered, afflicted. Derivation, *ex* + a Teutonic verb meaning to hinder, vex, = Goth. *marzjan*, O. H. G. *marrjan*, Engl. *mar*. In the Italian version of the tale, called *Rappresentazione di Sa. Uliva* (ed. D'Ancona, p. 19) the seneschal who finds the heroine wandering in a forest says to her, '*Tu par mezza smarrita*' (thou seemest half dazed). *Smarrita* is identical with the O. Fr. *esmarie*. The heroine's deathlike condition during her exposure has been thought to be a mythical trait. (Cf. W. Müller in *Germania* I. p. 421 ff.). In the romance of *Le Bone Florence* l. 408 a knight is called *Emere*.

Erayne 34, the Empress, Emare's mother. Probably the imperial Byzantine name *Eirene*.

Florys 146.

France 481, *Fraunce* 493.

Galys 338 &c. The country to which Emare drifted after her first exposure. Warton (*Hist. Engl. Poetry*, ed. 1840, III. p.

123) takes it to be Wales. Suchier is probably right in maintaining (Paul & Braune: *Beitr.* IV. 517 & n.) that it is Galicia in Spain. He says it cannot be Wales, because it rhymes with such words as *prys* 484, *ryce* 743, &c. The word is five times oxytone at the end of a line, viz. 484, 743, 746, 909, 986. In the middle of a line it is once oxytone 338, and once paroxytone 967 *The kyng of Galys seyde þan*. A word has often the English accent in the middle of a line, and the French at the end; e. g. *castell* 26, 576: *menstrell* 132, 468; *Cesyle* 106,80. A line in Robert of Gloucester (l. p. 344) ends with *Walys: al þis*, meaning Wales. On the other hand, the word for Galicia is paroxytone in *Torrent of Portyngale*, 346 *The kynges dowghttyr of Gales lond*, and 409 *Than seyde they, that to Gales yede*. It is oxytone at the end of a line in *Rouland and Vernagu* 143,4 *A way of sterres he seiþe y-wis, Out of Spayne in-to Galys*; and at the beginning in *Octavian* (S. version) 910 *Gales and Spayne*. If Wales were intended in Emare, one would expect the English spelling *Walys*, although the form *Galys* is not unknown.

Also the language of lines 337—9, where *Galys* is first mentioned, seems to show that the name was unfamiliar: —

*She was dryuen into a lond
That hyth Galys, y vnperstond,
That was a fayr countre.*

It is possible that in the assumed French version Wales was intended, and that the English translator did not recognize that country in the foreign form of the word. But it is more likely that the Spanish Galicia is meant. It is worth note that Galicia was a kingdom from 1065 to 1126. Cf. *Torrent of Portyngale* 346, quoted above. The incident of the king of France calling upon his vassal the king of Galicia to help him against the invading Saracens may be due to some confused memory of the Carolingian age.

Ideyne 122, beloved of Amadas.

Isozede 134 = Iscult, beloved of Tristram.

Jhesu, 1 &c.

Juridan 687 a merchant of Rome, who befriends Emare. A frequent name in romances, e. g. *Arthowr & Merlin*, l. 2266.

Kadore 342 &c., steward of the King of Galys. In Geoff. Mon. X. 6, one of Arthur's nobles is called *Cador*, duke of Cornwall. This affords no evidence either of the identity of Galys with Wales, or of the Celtic origin of the romance. Such names were freely borrowed by the romance writers.

Mary 7.

Rome 238 &c.

Sarezyne 482.

Segramour 506 &c., *Segramotore* 739, *Segramotores* (O. Fr. nomin. p. 21) 876, the son of Emare and the king of Galys, and heir to his grandfather the emperor. The word in O. Fr. = *syamore*. Here however it is more probably *segre amour*, secret love, in allusion to the love S.'s father and grandfather bear him, while they are yet ignorant of his origin (885, 900, 997). Or the name may be borrowed from the Arthurian cycle, to which belonged a lost poem *Saigremor*, known through some fragments of a German version¹. S. appears also in Crestien's *Erec* and *Parceval*, in *Merlin* and other poems of the cycle. In some respects he resembles the son of Emare². His mother *Ludranef*, the daughter of *Adryan* or *Handegan*, emperor of Constantinople, comes to Britain, and marries *Brangore*, king of *Strangore*, which is said to be either far to the North, or in S. Wales. Segramor however is not his son, but is the posthumous child of Ludranef's first husband,³ the king of Hungary and Wallachia. Like Eadwine and the child in Da (which belongs to the Hungary group). S.

¹) See *Hist. litt. de la Fr.* XXX. p. 261 f., *Germania* XVIII p. 115.

²) The particulars here given are taken from the following versions of the Merlin saga.

G. Paris & J. Ulrich: *Merlin. Roman en prose du XIII^e siècle.* Paris 1886. Soc. d. a. textes fr.

H. B. Wheatley: *Merlin* [Engl. Prose]. E. E. T. S. Orig. Ser. 10, 21, 26. 1865—9. I. p. 185 f.

Kölbinger: *Arthur & Merlin*, in *A. E. Bibl.* IV. Leipz. 1890. II. 4461—4488, 3729, 30.

J. van Vloten: *Jacob van Maerlant's Merlijns Boeck.* Leiden 1830. I. 16114 ff.

³) The French and English prose versions make Ludranet marry the king of Hungary, and her sister king Brangore.

is brought up as the foster-brother of another young prince, *Mordrec* or *Modred*. The latter when an infant had been found by a fisherman floating in his cradle. S. is heir both to Constantinople and Hungary.

Tergaunte 85. King of Sicily, who presents Artyus with a precious cloth.

Tristram 134.

11.

Outline of the Story.

1—18. Jesu, give us grace to come unto Thy bliss, and Mary, intercede for us.

19—69. The lady *Emare* was the only child of the Emperor *Artyus* and *Erayne* his wife. While she was yet an infant her mother died, and she was sent away to be brought up by a nurse called *Abro*.

70—180. King *Tergaunte* of *Sicily* visited Artyus, and gave him a wondrous cloth, which seemed to be enchanted, so bright it shone with precious stones. Seven years had the daughter of the Admiral of Heathendom spent in the making of it. Figures of true lovers were embroidered in each corner of it. *Tergaunte's* father had won the cloth in battle from the Sultan of *Babylon*.

181—264. When the King had departed, Artyus desired to see his daughter, and she was brought to meet him. At a banquet he became enamoured of her, and anon obtained the Pope's dispensation to marry her. He caused her to be arrayed in a robe made of the precious cloth. But she refused his demand with indignation.

265—309. The Emperor therefore, filled with wrath, bade men set her adrift in a boat. She was left without oars or sails or food, but still she wore the precious robe. Scarce had the vessel vanished, when Artyus in vehement remorse commanded search to be made, but all was in vain.

310—384. After a week of great woe, *Emare* drifted to the coast of *Galicia*,¹ near the castle of Sir *Kadore*, the steward of the King of that land. As *Kadore* was walking with two

¹ Or possibly, *Wales*. See pp. 31, 2.

knights by the sea, he found the boat, and the lady in it, well nigh dead. She concealed her name, and called herself *Egare*. At Kadore's castle her health and beauty were restored, and she taught the household embroidery.

385—432. Kadore entertained the King of Galicia at a great feast. Emare waited in hall, and her robe lent her an unearthly splendour, so that the King fell in love with her. Kadore told him she was an earl's daughter from a far land, and the governess of his children. The King declared that he would wed her.

433—480. His old mother was angry, declaring that the lady was a fiend, and refusing to come to the wedding. Emare was married to the King with great pomp.

481—507. The King of *France*, attacked by *Saracens*, appealed for help to the King of Galicia. He therefore went to the wars, and entrusted his wife to Sir Kadore. She bore a son, who was named *Segramour*.

508—600. The messenger whom Kadore sent with the news to the King, lodged on his way at the castle of the old mother. After making him drunk, she destroyed the letter, and wrote another in its stead, which told that the Queen had borne a devilish monster. The King was overcome with grief, but sent the messenger back with an order that Emare should be treated well. The man was again the guest of the Queen-mother, and again she robbed him of his letter, and wrote in the King's name a command that the Queen in her rich robe should be set adrift in a boat with her little son.

601—682. When Emare heard the weeping of the steward and his companions she came in and read the message. She bade Kadore fulfil the command, and greet her lord. 'He is ashamed', she said, 'because he thinks me low-born, but he will never find a lady of gentler blood'. She took leave of the land amid the weeping and swooning of the people. The boat drifted out upon the stormy sea, and Emare sung her babe asleep, and prayed for succour.

683—741. After a week the vessel was driven to *Rome*. The merchant *Jurdan* found it on the shore. Although he was terrified at first by Emare's gleaming robe, he took her and

Segramour to his house, where they soon revived. There they dwelt until Segramour was seven years old. He became a brave, fair, and well-bred lad, beloved by all.

742—804. In the meanwhile the King of Galicia had returned from the war. He rebuked Kadore for not hastening to tell him how his dear Queen had fared. Aghast at these words, Kadore shewed the false letter in which he was ordered to banish Emare. When the treachery was thus brought to light, they both swooned with horror. The King then learned that the story of the monstrous birth was also false, and when he had questioned the messenger he guessed his mother's treachery. He desired her to be burnt without trial, but was persuaded by his lords to be content with exiling her, and confiscating her possessions.

805—900. After seven years of mourning, he sailed with a large fleet to Rome to do penance. It chanced that he lodged there in the very house where Emare lived. She bade her son serve the King with wine in hall, and behave with all courtesy. When the King heard the boy's name he wept, but did not know his child. Yet he felt a great love for the boy, and asked Jurdan to let him take him into his service.

901—948. Segramour returned to his mother, to tell her how he had sped. She told him that the King was his father, and that he should go back and take his hand, and bid him come and speak with Emare. At this message the King was pained, for he did not believe it to be possible. Nevertheless he followed his son, and met Emare wearing her rich robe, and they swooned in each other's arms for joy.

949—1029. The old Emperor came to Rome likewise, to do penance for his sin. Emare persuaded her lord to ride forth to meet him. She bade her son ride with his father, and if the Emperor should show him favour, ask him to come and speak with Emare. Artyus took delight in the child, and kissed him, but turned pale at his daughter's message. He followed Segramour, and met Emare, and there was great joy and feasting. Afterwards Segramour became Emperor.

1030- 1035. This is an old Breton¹ lay called the *Egare*.
Jesu bring us to Thy glorious Presence. Amen.

¹ Or *British* (*brytayne*).

Notes on the Text.

1 ff. *Jesu, þat ys Kyng in tronc, As þou shoofe þofe sonne & mone*, &c. For similar invocations cf. the opening lines of *Isumbras*, *Eglamour*, *Erl of Tolous*, *Legend of S. Katherine* (ed. Horstmann, 2rd version) &c. For the 3rd pers. of the vb. in the rel. sentence cf. Abbott: *Shaks. Gram.* § 247.

3. *And all þat shall dele & dyghte*. Perhaps the alliterative phrase is used vaguely in the sense of 'all who act rationally', i. e. angels and men. If however the verbs can be referred to the subject of the preceding clause, the meaning will be clearer, viz. 'Jesu, as Thou didst create sun and moon, and art He that shall judge and govern all'. On the former supposition *shall* seems superfluous, on the latter *þat*. The metre is improved by the omission of either. In l. 42 *dele & dyght* means 'judge and govern', and in l. 826 *dyȝth & dele* 'administer and apportion' (alms).

4, 5. Cf. Erl of Tol. 4, 5 *And gyf us grace so to do, That we may come thy blys unto*.

6, 7. For *heven lyghte, heȝyn qwene* see p. 7.

7—10. *þy Moder . . . to þy Sone*. As Prof. Holthausen suggests, the logical confusion and the metrical defect disappear, if we omit the former *þy*.

26, 28, 29. Cf. Amadace XLV, LI *Fild and frithe, toun and towre, Castle and riche cite*; LXXI *Friþ or forest, tour or fild*. O. E. frid = enclosure, park.

33. *Whales bone* = walrus ivory. A frequent comparison, as in *Isumb.* 261, *Eglam.* 801. In Shaks. *L. L. L.* V, II, 332 *To show his teeth as white as whale's bone*, the word *whale's* is still dissyllabic.

69. *Wyth menske and mychyl honour*. A frequent formula. *Menske*, honour, reverence = O. N. *mennska*, humanity.

79 ff. The visit of the King of Sicily and his gift of the precious cloth form the only incident in the story which is peculiar to *Emare*, and appear to be taken from the French original. The magic robe itself, though apparently absent from the popular forms of the saga, occurs in several of the literary versions (HC, MB, En, KR, and cf. Off). As something very similar is found in the *Catskin märchen*,¹ which corresponds closely

¹) Cf. Miss M. R. Cox's *Cinderella*, and H. C. Coote in *The Folk Lore Record*, III, Part 1, p. 1 ff.

to the first part of the saga, the robe perhaps belongs to the latter in its original form. Catskin demands of her father three dresses, like the stars, the moon, and the sun, in the hope that he will be unable to fulfil the condition. Search is made far and wide, and the required dresses are ultimately obtained. Catskin takes them with her on her flight, and like Emare wears them in the presence of the prince who weds her. During her flight and service however she is disguised in a hideous robe of skins, and disfigures her face with soot. In some versions she is taken for a beast. In the Constance saga there are traces of this disguise. In *Ys*, Pec, (Bu) the lady escapes in a man's clothes. In *En* and its variant *KR* the father sends messengers to obtain a most costly dress for his daughter. She tears it off, cuts off her hair, scratches her face, and puts on a gray gown.¹ The alternation of squalor and splendour seems to be an essential element in the story.

Descriptions of Oriental works of art are a commonplace in the poetry of the Crusading ages.² In the French *Pilgrimage of Charlemagne* there is an account of Briseide's precious mantle, which "had been given to Calchas by an Indian poet in Upper India. It was made by nigromancy In such passages of ornamental description the names of strange people and of foreign kings have the same kind of value as the names of precious stones" (W. P. Ker: *Epic and Romance*, 1897, p. 377 f.). But in *Emare* the wondrous robe has a special significance. It is endowed with the magical power of compelling love, like the handkerchief of Desdemona.

"That handkerchief
Did an Egyptian to my mother give.
She was a charmer

¹ *KR* in Pfeiffer's *MB*, p. X. 'Da: aller kostlichest gewant, mit edelen gestene und mit perlen durchleit, unde von golde und von silber Zoch die künecliche kleit ab, unde schar ir hâr, und kratzete sich under den ougen, unde legte ein grâwez roklin an'.

² In *MB* the heroine's dress is described at length (ed. Pfeiffer, pp. 40, 41, 'ein samit lâ:ûrblâ, Verre brâht u: Persiâ' &c. The mantle is adorned with precious stones, Caucasian gold, Russian fur &c.

. . . . she told her while she kept it,
 'Twould make her amiable and subdue my father
 Entirely to her love . . .
 . . . there's magic in the web of it:
 A sibyl . . .
 . . . sewed the work.'" *Othello* III, 4, 55 ff.

'The Admiral's daughter of Babylon' embroidered the cloth with emeralds of great virtue (152), figures of famous lovers and love-constraining herbs, to secure the affections of the Sultan's son (160 f.). It glistened with an unearthly and dazzling radiance (98 ff., 351 f., 394 ff., 438 ff.). The spell was transferred to Emare when she wore the robe (244 ff.), so that her beauty fascinated Artyus, and the king of Galys (394—402).

If the heroine of the saga was originally a supernatural being, her radiance may be a mythical trait. Emare's splendour strikes fear (*ferly*) into the beholders (351 f., 697 ff.), so that she is taken for an evil spirit (446 f. *Thys ys a fende, In fys wordy wede*). In a popular Russian version of the story¹ a supernatural glory fills the room where the lady rejoins her husband. *Thrytho*, who perhaps was originally identical with the heroine, suffers none to gaze on her, upon pain of death (*Beowulf* 1933 ff.). There is good reason to believe that *Thrytho* was the Valkyrie *Thrúthr*. Grimm (*Deutsche Mythol.* I, p. 346) quoting the gloss '*välcyriġean cāgan, gorgoneus*' (MS. Cotton, Vitell. A. 15) asks, "Flössten die augen der *välcyriġean* schauer ein, wie die häupter der Gorgonen?" Cf. the O. H. G. name *Blietrūd* (Grimm: *Gesch. der deutschen Sprache*, p. 532).

84. *He welcomed hym as the heude*, i. e. like an extremely gracious man, like the very pattern of affability. With this use of the definite article to express the type or ideal of a quality cf. its use in modern colloquial speech, e. g. 'he is quite the lord', 'he does the grand'.

87. Parenthetic. *Hym* is reflexive.

94. *Crapowotes*. The toad-stone or bufonite, in French *crapaudine*. It was supposed to be found in the heads of toads (*As You Like It* II, 1, 13 f.). Other English forms are *crapaude* (Palsgr.) *crepawnde* and *crapawnde* (Prompt. Parv.).

¹) From Atanasiev, Bk. III, no. 13; in Suchier's list *Beaumanoir* I, LXIj) designated by *γ*. Cf. De Gubernatis: *Die Thiere in der . . . Mythologie* (Germ. transl.), 1874, p. 361.

Nakette. I can find no explanation of this word. Possibly it is an irregular diminutive of *nacre*.

103. *On hyc* here probably = in haste. Cf. 193 *in hyc*, 511 *yn hysunge*.

104 f. *A fayry* = the work of magic; *a wauyte* = a trick, an illusion.

109. For the gen. cf. p. 7.

110. *With-outen lers*. A common phrase, like the O. E. *būtan læsc*. So *Layamon* 28150 *būten læsc*.

115. *As fe story telles in honde*. Cf. the modern English 'the story in hand'.

122. *Idoyne and Amadas*, 134 *Tristram & Isowde*, 146 *Florys & dam Blawencheffour*. The first of these famous pairs of lovers appears in French literature in the 13th century, in an Anglo-Norman romance of Breton origin,¹ and the other two in the middle or latter part of the 12th century, *Tristram* in several versions (Béroul, Crestien de Troyes, Thomas) and *Fl. & Bl.* in two versions. The English romance *Sir Amadace* differs entirely from the French poem, and does not mention *Idoyne*. *Cursor Mundi* (c. 1320) mentions the pair, and in *Sir Degrevant*, l. 1477 f., the hangings of the heroine's bed are embroidered with '*all a story as hit was Of Yloyne and Amadas*'.

125, 149. *Trove-louc flour*. The herb-paris (*P. quadrifolia*), which was used as a love-charm (Webster's Dict.). In *Sir Gawayne* 608 ff. the hero's jewelled 'urisoun' or kerchief, 'which like the cloth in *Emare* had been seven years a-making, was embroidered with preening parrots, turtle-doves, and true-loves. In *Sir Degrevant* 1032, 1039, true-loves are a heraldic device. In *The Anturs of Arther* XXVII, Arthur's 'palle' is '*trowelt with trulufes and tranes* (knots, MS. tranest) *be-tuene*'. In the last case at least love-knots seem to be meant.

153. *Wyth-outen wene*. A common phrase. *Wene* = O. E. *wæn*, doubt.

155. *Perydotes*. Fr. *péridot*, the chrysolite, a stone of a yellowish green colour. The derivation is unknown. Among the O. Fr. forms are *peridot*, *peridon*, *pelido*. Low Latin *periodus*.

¹ G. Paris: *Litt. fr. au moyen âge*, 2^e éd. p. 106.

157. *In þe fowrthe kornr was oon.* This line cannot be scanned as it stands, and is perhaps corrupt. It may be that *þer* has dropt out after *was*. For the pleonastic use of the numeral cf. *Guy of Warwick* (ed. Zupitza, E. E. T. S.) l. 7447 *A grete batayle was there oon*. Other instances are given in Zupitza's note, and in Mätzner's *Wörterbuch*, s. v. *an, anc* (1878, p. 78).

158. *þe Swedan sone.* Cf. p. 7.

159. *Hym by.* Prepositions can follow their case, *met grat.*, e. g. 163 *by-forn*, 226 *tyll*, 317 *a-gayn*, 532 *fro*, 591 *wyth*, 871 *æpon*.

163 f. *The fayr mayden her by-forn Was portrayed an rnykorn.* There is probably an allusion to the belief that a unicorn became tame in the presence of a virgin. The redundant personal pronoun is characteristic of popular poetry. Cf. 53, 56, 235.

216. *In romans as we rede.* A frequent formula, perhaps with no special significance. So Bone Flor. 645, 1541, *Oct.* (N.) 15, Launf. 741, Athelst. 383, 569, 623, 779, *K. of Tars* 297.

246. *That marked was of molde.* *Marked* appears here to mean *fashioned*. Cf. *Amadace* LVII *Sethen I was market mon*.

264. *That wored þe crowne of þorne.* Cf. *Am. & Am.* 302, *Alexius* 752 f., *Athelst.* 270, 444, *Roul. & Vern.* 671 ff.

268 ff. The exposure of the heroine in a boat without means of navigation occurs also in Tr, HC, Bu, MB, Mk, and in the allied story of *Drida* (Thrytho) in the *Vita Offie Secundi*. It appears from the case of Ragner Lodbrog (Lappenberg (German ed.) 1, 300, cited by Suchier in *Paul & Braune* IV, 520) to have been an ancient Teutonic punishment. In MB the heroine is put into a closed boat, and in En, Ol, Pen into a box or cask, which is thrown into the sea, as in the Greek story of Danae. In a Carelian *märchen* corresponding to the Constance saga (z in Suchier's list in *Beaumanoir* I, p. LVIII ff.) the lady is in an iron cask during her second exposure.

In connection with the view that the heroine's exposures denote a passing to the under-world (see pp. II, III) it may be noted that the early Teutons often placed the dead in ships, which were allowed to drift out to sea. Cf. the funeral of Seyld in *Beowulf* 26—52, and the story of Lamissio in *Paul Diac.* I, 15.

(So also Arthur.) In many of the *märchen* versions the lady hides in a hollow tree or cave.

272, 275. See p. 3.

273. *Shate her yn-to fe se.* The change proposed on p. 3 is superfluous. *Shate* (*ssat* in *Auc. Riv.* 45) is pret. of *sheten*, *shoten* (O. E. *scōtan*), which occasionally means 'thrust, drive'.

284, 289. Note the two forms *sowen* and *sowu* (swoon).

303. *Kelle* = O. Fr. *calle*, *cale* = caul, kerchief. The spelling is Northern.

318. *Bloo* = O. N. *blár*. For the meaning cf. *Prompt. Parv.* *bloo*, *lividus*; *Towcl. Myst.* 224 *as blô as lêt*; *Piers Plow.* B. III, 97 *bloo asks*.

329. *Such sorow was here ȝarked ȝore*, i. e. 'had been prepared from of old for her (in God's providence); or perhaps 'was appointed her for a long time'. The phrase recurs l. 677.

332. *Soud* = sending, here dispensation, providence.

351. *Ther-of þey hedde ferly.* M. E. *ferly*, as a subst. generally = a marvellous or fearful thing. Here it is used in an abstract sense, like M. E. *ferlic* (O. E. **fēr-lîc*) = wonder, fear. *Ferly* however is from the O. E. adj. *fērlic* (cf. Ger. *gefährlich*).

358—360. The heroine conceals her origin in numerous other versions, viz. MB, Mk, En, MI, Tr, Da, HC, Ys, Bu. This conduct is natural enough, but may be a relic of primitive folk-lore. According to a wide-spread belief, fairy women who marry mortals forbid them to ask their names (Cf. E. S. Hartland: *The Science of Fairy Tales*, Lond. 1891, p. 309).

368—370. Cf. Eglam. 928,9 *To a chambur they hur ladd, Dylcyus metys they hur badd.*

373—375. *When þat lady fayr of face Wyth mete & drynke keured was, And had colour a-gayne.* Cf. Trivet (ed. Brock, p. 15) *Puis apres un poi de temps, gele estoit bien auigorie de bones viaundes, & counforte de bayns & dautre esmentz, de reprist sa beaute & sa bel colour.*

377. The MS. has *sylky* followed by an erased letter (¿ n). Cf. l. 730 *sylke werk*.

391 ff. Similarly Catskin waits as a servant upon her future husband, and serves him with drink.

404. *The kynges loue on her was lent.* The alliterative formula is common, but the identity of the verb is not quite clear. It may be —

(1.) *lenden*, to land, arrive, alight, O. N. *lenda*. Zupitza in a note on *Guy of Warwick* (E. E. T. S.) l. 778 *on whome all hys loue was lent*, quotes a couplet from a fragment of a Guy romance 'My love', he seyde, 'wol nowhere leude, But on þe, Felice, þat art so hendé'. He shows that this verb was conjugated with *was lent* (G. of W. II, pp. 358, 9). Perhaps the author of the fragment misunderstood the phrase. Elsewhere the verb is in the past participle.

(2.) *lencn*, to lend, bestow, O. E. *lencan*. It is so that Morris explains a passage in the *Life of S. Juliana* (Specimens I, p. 103, l. 102) *þat þu haucest wid-ute me se ford þi luuc ilencet* (MS. A *ilenc*, B *ilencet*). In the song called *Alisoun* (Morris & Skeat: Specimens, II, p. 43) ll. 11, 12 *From alle weymmen mi loue is lent, & lyght on Alysoun* the word is similarly explained, viz. 'given away from'.

(3.) *lencn*, to lean, incline, O. E. *hlionian*. This meaning will equally suit the last quotation, and it is so that Skeat interprets Gawin Douglas: *Prolog of the XII Buk of Eneados* (Skeat: Specimens of Engl. Lit. p. 133 & gloss.) l. 200 *Mine hart is lent upon sa gudly wight*. The general use of *on* or *upon* in the phrase favours this explanation. Cf. also *Triamour* (ed. Halliwell) ll. 795, 1581, quoted by Zupitza, loc. cit.

415. *þe ryche yn ray*, 430 *þat ryche raye*, 451 *þe ryche ray*. The phrase *ryche yn ray* is evidently parallel with such formulæ as *comely vnþer kelle* 303, *semely vnþer serke* 500 &c., (see the list p. 25 II c.). The word *ray* here denotes a kind of striped cloth, O. Fr. *drap de ray*, Low Lat. *radius*. So in *Piers Plow.* V, A 125, B 211, C 217 *amonge the riche rayes*. Cf. Skeat's note, vol. II, p. 83. But in ll. 430, 451 *ray* is evidently applied to a person. So in *Sir Perc.* 178 f. *Scho take hir leue and went hir weye, Bothe at barone and at raye*; in *Torr. of Port.* 1102 f. *That Desonell wedid shold be With an oncouth Ray*; and in *Anturs of Arther* XIV *Qwen, thou art ray richest*. Stratmann does not mention this word. It arose possibly through a confusion between *ryche yn ray*, the meaning of which may have been forgotten, and the common French formula *riche rei* (king). Cf. e. g. *Chanson de Roland* (ed. Gautier) l. 527 *tanz riches reis*. Perhaps in Em. 430, 451 a scribe has omitted *yn*.

444. *Haluen-dell*. See p. 8.

445—7. *The olde greene . . . sayde, 'Sone, fys ys a fende, In fys wordy wede'.* So in OfI the traitor calls her *perditam et maleficam illam*, and in 'Tr (ed. Brock, p. 27) *maluise esprit en fourme de femme*. There seems here to be a trace of the heroine's supernatural origin. See p. 39.

504. *Hudde a doewhyll kynges marke.* Da is the only other version where I find this detail. *Lo* (the child) *cognobbe subitamente a una rosetta la quale egli aveva nella gola, che nacque con essa* (ed. Wesselofsky, p. 32). Cf. Havelok 604 *On his rith shuldre a kyne merk*.

507. *Frelly was pat fode.* Cf. *Eglam.* 1254, *Amaduce* LIV, 6. *Frelly* = O. E. *fræolic*. *Fode* = O. E. *fodu*, here = thing fed, nursing, child.

540. *A fowell feltred fende.* Cf. *Sir Gowther* 74 *a felturd fende*, i. e. a fiend with a shaggy hide. O. Fr. *feltrer*, to felt.

546. *Speke.* See p. 3.

555. *In herte he was full woo* = 882, Oct. (N.) 36, *Athelst.* 81, 252, *Launf.* 834.

558. See p. 3.

576. For the gen. see p. 7.

597. *Gryght* for *grid* (O. N., O. E., & M. E.) = place of safety, refuge.

606. *A defull dede.* So the MS. Ritson in his glossary explains it as 'a diabolical act', and compares the O. E. poetical compound *dæoful-dæd*, which occurs in *Daniel* 18. Ritson can hardly be right. *Devil* is never spelt with *f* so late as the 15th century, the period of the MS. (But for the spelling *-ull* cf. *nobull* 270, *tokull* 870.) I take *defull* to be an error for *delfull* = doleful, from O. Fr. *doel*. So *Sir Garwayne* 560 *delful dynt*

635, 6. *So gentyll of blode in Crystyante Gete he neuer more.* So in Da the heroine's nurse tells the husband, '*Ella non puote quasi essere piu gentile donna ch'ella è, nè meglio nata*'.

639. MS. *hondes*. See p. 8.

656. *Layde her gruf vpon a tre*, i. e. lay flat on her face on a thwart or timber. Cf. O. N. *liggja á grúfu*.

669. *Growth* is pret. of *grucchen*, = O. Fr. *grouchier*, grudge, murmur.

689. The author seems to have imagined that Rome was

by the sea. In the allied group θ (MB, Mk, En) the boat drifts miraculously up the Tiber.

690. MS. *tame*, for *tanc* or *tone*, a N. contraction of the infin. *taken*.

722. *Wyth alle mete þat gode were*. *Mete* is doubtless a scribal error for *metes*.

796. *By my kroꝛone*. This oath is not confined to kings; and hence, as Zupitza thinks (*Guy of Warw.* E. E. T. S. II, p. 362, n. on l. 974), the crown of the head is probably intended.

799, 800. *Grete lordes toke hem be-tweene, That þey wolde axyle þe quene*. *Hem* is reflexive. *Toke hem be-tweene* = intervened, interceded.

803. *Lyfþe*. *þ* for *d* (p. 2).

830. *Dyght her takull on ryche a-cyse, 912 And serued on ryche a-ysse*. *Assise* is here, as often, used in the general sense of *order, manner*.

841 ff. The mother's instructions to her son are very similar in Tr (ed. Brock p. 47). *Moris . . . estoit apris prinement de sa mere Constance, qe, quant il irreit a la feste ou son seigneur le senatour, que, totes autres choses lessetz, se meit de-nant le Roi dengleterre, quant il fust assis a manger, pur lui seruiere; et que de nule part se remuat hors del regard al Roi, et qe il se afforsat bien & curteisement lui seruiere; quar il durement ressembla sa mere*. The reconciliation of the alienated parents by means of their young son, who waits unrecognised upon his father at table, occurs in Tr, Em, (Ys), Bu, MB, Mk, En, and belongs to the half-learned Anglo-French type of the Constance saga which I have elsewhere called δ . Somewhat similar recognition scenes occur in several of the *märchen* versions, but the incident in this particular form is probably borrowed by δ from some other saga. Thus in the 13th century *Charlemagne* of Venice (L. Gautier: *Les Épopées françaises*, 2^e éd. III, pp. 69, 70) it is told of the boy Roland. Cf. Uhland's ballad '*Klein Roland*'.

842. See p. 3.

864. *That lufsumme wer vnþer lync*. Cf. *Sir Trist.* 2816, *Seven Sages* 474.

874. Cf. Tr p. 47 *Le Roi demanda del Inuencel son noun;*

Et il respondi que son noun fu Moris. Dount le Roi deuent en grant pense, e del noun, et de la ressemblance de visage, e pur le ditz le senatour. Mk is similar.

877 ff. Cf. Mk 5999—6011.

905. *Take hys hond at the grete ende.* So 917. I do not understand this expression. Apparently the end of the banquet is meant.

915. *When þey wer well at ese a-fyne, Bothe of brede, ale & weyne, i. e. 'when they were satiated'.* The word *a-fyn*, signifying 'finished', 'brought to an end', is specially used of eating and drinking. So *Octavian* (S. vers.) 757 f. *The Clement hadde yyete a-fyn And gladdē hys herte with noble weyne;* and *Launfal* 343 *Mete and drynk they hadde a-fyn.* It is usually found in the phrase *well a-fyn.* So *Rom. of the Rose* 3690 *Grapes ryfe and wel a-fyne.* According to Zupitza this is a corruption of *well and fyne*, which occurs in *Guy of Warwick*, 15th cent. vers., 9086. Cf. Zupitza's note.

929, 1010. *Umbraidest* = upbraidest. This form occurs in Rob. Brunne (*Rolls Series*, II, p. 528). It is not recorded by Stratmann, but Halliwell in his Dictionary quotes the substantive *umbreide* from *Cursor Mundi*. The *m* may be due to euphony, or to the influence of the O. N. prefix *um-*. I am indebted for the latter suggestion to Prof. Sarrazin.

935. *To* = two.

937—939. *A joyfull metyng was þer þore Of þat lady goodly vnþer gore, Frely in armes to folde.* A singular anacolouthon. The sense however is clear.

948. *That fyrste þe tale of y tolde.* The peculiar order of the words is perhaps due to the exigencies of the rime. Cf. the modern colloquial 'That I first told the tale of'.

961 ff. So in Tr, *Constaunce dist al Rey, que a sa curtesie cheuachast honurablement encountre lempereour, pur lui receyuer en la Cite; & en-si fu fest. Et quant la noble chivalrie de Rome ou les citezcyuz vindrent en la compaignie le Rois honorablement, Constaunce pria son seigneur descendre de son destre e encountre lempereour, que de ia vit venier depres.*

974. *Aȝcyn þe emperour komynge.* *Komynge* is the verbal noun, and not, as Wilda regards it (*Schwäbcreimstrophe* p. 27), the

participle. But the phrase illustrates the process by which the present participle came to end in *-ing*. For the uninflected genitive cf. p. 7.

992. *Valed* = lowered, doffed, O. Fr. *avalcr*.

1000. *He sayde his stede*. See p. 3.

1004, 5. *And sayde, 'Lord, for þyn honour, My word þat þou wylle here'*. There is an ellipse of the principal verb, 'I pray'. The MS. has *wyll*, or possibly *wyllt*. If *wyll*, it is the subjunctive.

1011. *And þou may se no bote*. *And* is for *an* = *if*, followed by the subjunctive *may*.

1017. *Fote*, plur. oblique. See p. 8.

1024. *Syr egramour* is a mistake for *Segramour*.

1032. *Men callys playn þegarye*. MS. *þe garye*. See p. 10.

APPENDIX.

Literary Versions of the Constance Saga.¹

- OFI** Port of the *Vita Offic Primi*. St. Albans, 12th cent. Reprinted by Brock and Furnivall, with analysis, for the Chaucer Society, in *Originals and Analogues of some of Chaucer's Canterbury Tales*, Part 1, 1872, pp. 73—84.
- MB** *Mai und Bæpför*. Bavarian-Austrian romance, 1257—9. Edited [by F. Pfeiffer] in *Dichtungen des deutschen Mittelalters*, Bd. 7, Leipzig 1848.
- HC** *La belle Héloïse de Constantinople*. French romance, 13th or early 14th cent., unprinted. Numerous prose versions exist.
- Mk** *La Manekine*. N. French romance by Phil. de Remi, sire de Beaumanoir, c. 1270. Edited by H. Suchier in his *Oeuvres poétiques de . . . Beaumanoir*, tome 1. Société des anciens textes français, No. 18. Paris 1884.
- En** A story in the *Universal Chronicle* of Jan Enikel (or Jansen Enenkel) ll. 26,677—27,356, Vienna, 1277—1300. Edited by Strauch in *Mon. Hist. Germ. vern. ling.* Tom. 3, part 1, Hann. 1891, pp. 520—532.
- KR** *Der Künig ze Riuzen*. A prose form of the above, in the same dialect. It is uncertain which is the original. Printed by Pfeiffer in the Introduction to MB, p. IX.
- MI** *La Comtesse d'Anjou*. French *dît*, written by Jehan Maillart in 1316, unprinted. Fully analysed by P. and G. Paris in *Histoire littéraire de la France*, tome XXXI, Paris 1893, pp. 318—350.

¹ This list is in approximately chronological order, (with the exception of Co.) and is mainly derived from that given by Suchier in his edition of *Beaumanoir* (Mk above, 1, pp. XXV—LIII, CLIX f. This should be consulted for further details. In cases where I have stated that a text is unprinted, I cannot vouch for the truth of the assertion.

- Tr** The life of Constance in Nic. Trivet's *Anglo-French Chronicle*, 1334—47. Printed by E. Brock for the Chaucer Society, in *Originals and Analogues of some of Chaucer's Canterbury Tales*. Part 1 (2nd Series, VII), 1872, p. 1 ff. Followed by Chaucer (*Man of Lawes Tale*), and Gower (*Conf. Amant.* II, 38).
- Em** *Emare*.
- Ys** *Ystoria Regis Franchorum et filie*. Latin prose story, in a MS., probably of Italian origin, dated 1370, unprinted. Bibl. nat. Paris, mss. latins, no. 8701, pp. 142—147.
- Pec** The *novella* of *Dionigia* in *Il Pecorone* by *Scr Giovanni Fiorentino*, 1378.
- Da** *Novella della figlia del Re di Dacia*. Italian prose, of 14th cent. Edited by A. Wesselofsky, Pisa [pub. Nistri, 1866].
- Hu** *Historia del Re de Hungria*. Catalan prose, end of 14th cent. Edited by Bofarull: *Documentos literarios en antigua lengua catalana*, Barcelona 1857, p. 58.
- Ol** *Historia de la Regina Oliva*. Italian metrical romance, in two versions, the older c. 1400. Followed by the early Italian drama of *Santa Uliva*, edited by A. D'Ancona: *Sacre Rappresentazioni de Secoli 14, 15, 16*, Firenze 1872, tom. III, pp. 235—315.
- Bu** *Die Königstochter von Frankreich*. German metrical romance by Hans von Büchel (der Büheler) of Bonn, 1400. Edited by Merzdorf, Oldenburg 1867.
- Vi** Fragmentary story in the *Vitorial* of Gutierre Diez de Games, a Spanish prose chronicle, c. 1400. Published by L. Lemeke, Marburg 1865. French translation (*Le Victorial*) by De Circourt & De Puymaigre, Paris 1867, livre II, chap. 26, p. 258 ff.
- Fa** *De origine inter Gallos et Britannos belli historia*. Latin prose by Barthol. Fazio, before 1457. Compiled from Da, Ol, and other versions. Printed by Camusat: *Bibl. Ciaconii*, Paris 1731, col. 884.
- VM** A short Venetian legend in prose, No. 11 in the collection called *Miraculi de la gloriosa verzeue Maria*, Vicenza, 1475 (= *Li Miracoli della Madonna*, Venezia, n. d. [c. 1520] in

the B. M.). Dramatised in the *Rappresentazione di Stella*, 15th cent. (D'Ancona: *Sac. Raff.* III, p. 319 ff.).

- Pen** *La Penta manomezza*. *Novella* in the Neapolitan dialect, before 1637, in *Il Pentamerone*, giorn. 3, nov. 2 (= No. 22), by Giamb. Basile. German translation by F. Liebrecht: *Der Pentamerone*, Breslau 1846, I, pp. 276—93.
- Co** *Isteria de la filla del emperador Contasti*. Catalan prose tale, in an unprinted MS. in the Bibl. nat., Paris, fonds espagnol, No. 475.

Lebenslauf.

Ich, Alfred Bradly Gough, wurde am 12. Januar 1872 in Stockwell bei London als Sohn des *Barrister-at-law* Henry Gough und seiner Gattin Mary Christiana geboren und in der Lehre der anglicanischen Kirche erzogen. Von 1884 bis 1888 besuchte ich die *Grammar School* zu Reigate, von 1888 bis 1891 gehörte ich dem *General Literature Department* des *King's College, London* an. 1889 wurde ich an der Universität London immatrikuliert und erhielt 1891 das Diplom eines *Associate of King's College, London*. In demselben Jahre bezog ich die Universität Oxford, wo ich in *St. John the Baptist's College* eintrat. Hier hörte ich bis 1895 Vorlesungen über klassische Philologie, Philosophie und alte Geschichte. 1893 erlangte ich von meinem *College* eine *Casberd Scholarship*, und bestand in der *Honour School* die *First Public Examination*. Nach der *Final Public Examination* in der *Honour School of Literæ Humaniores* erwarb ich im Jahre 1895 den Grad eines *Bachelor of Arts*. Nach der Prüfung studierte ich ein Jahr in Oxford englische Philologie. 1899 erhielt ich von derselben Universität den Grad eines *Master of Arts*. Im Jahre 1896 erhielt ich die Lectorstelle für Englisch an der Universität zu Kiel und 1899 die Stelle eines Lehrers der englischen Sprache an der Kaiserlichen Marine-Akademie und -Schule. Meine Lehrer in der englischen Philologie waren in London Herr Professor J. W. Hales und in Oxford Herr Professor Napier, Herr T. C. Snow, M. A. und Herr de Selincourt, M. A. In Kiel habe ich meine Studien auf dem Gebiete der englischen und französischen Philologie unter Leitung der Herrn Professoren Sarrazin und Körting fortgesetzt. Am 6. März 1900 bestand ich daselbst das philosophische Doctorexamen.

Allen meinen verehrten akademischen Lehrern spreche ich meinen herzlichsten Dank aus, besonders aber Herrn Professor Sarrazin, der mir die Anregung zu der vorliegenden Arbeit gegeben und sie durch seinen freundlichen Rat gefördert hat.

Thesen.

1. In *Beowulf* v. 568 ist *brādne* statt *brontne* zu lesen.

2. Jeanjaquet's Ansicht (Züricher Diss. 1894), dass die französische Conjunction *que* nicht auf *quod*, sondern auf *quem* zurückzuführen sei, ist abzulehnen.

3. In der tieferen Naturauffassung ist Cowper kein Vorläufer Wordsworth's und der neueren englischen Naturdichter.

